

Rec: 19/7/82

# Jon Pertwee

14th July, 1982.

John Nathan Turner, Esq.,  
Producer,  
'Doctor Who',  
B.B.C. Television Centre,  
Wood Lane,  
London W12 7RJ.

Dear John,

Thank you very much for your letter of 30th June letting me know about the Doctor Who repeats. I hope this will become a habit!

I seem to have been re-born in the eyes of the public as Doctor Who and have received quite an astonishing amount of mail. What about (with plenty of prior notice) doing another "Three" or "Four Doctors"?

Kindest regards.

Yours sincerely,



Jon Pertwee

1st Oct.

4th April - to 2nd July

July 14<sup>th</sup> '82.

Dear John.

About the  
Possibility of a Dr Who Story  
with all of us in it —.

I may now be working for  
Granada T.V. ('Foxy Lady' with  
Diane Kew) in April May  
& June '83. They have to let  
us know by October if  
they're going to take up  
this option.

I thought I'd better tell  
you as I believe your  
possible date was April —

P.T.O.



I don't want to miss  
the 'who' story if possible.

---

I'm enclosing a list  
of "Surviving" Doctor  
episodes of my era - sent  
me by a knowledgeable(?)  
Fan. Can you confirm  
this list? I always  
thought the 'Krotons' was my  
only survivor.

I am getting a  
continuous stream of letters  
from Fans who ask me  
when they can see some  
of these old stories.

It would be nice if  
the odd one or two  
could be shown again.

I think there would be a  
large audience for them.

Please return the list  
to me.

Very Best of Luck.

Yours  
Patrick Thompson

---

**From:**

David Reid, Head of Series/Serials, Drama, Television

Room No. &amp;

Tel.

Building:

406 Threshold

Ext.:

date:

15th July 1982

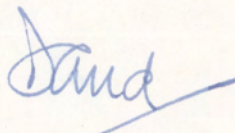
**Subject:**

DR WHO SPECIAL

**To:**

John Nathan-Turner

We have the go ahead for this to be a 90 minute programme to give you time to use all the Doctors in the way you would like to.



(David Reid)

DP

Special

23rd July, 1982

1st Class

Mr P Troughton

Dear Pattrick

Thank you so much for your letter  
with regard to the Doctor Who Special.

As I informed your agent yesterday  
morning, I am hoping to make the special  
in March to avoid a possible clash with  
your other commitments. The project  
will be a 90-minute special and as soon  
as I have firm dates I shall, of course,  
contact Maurice Lambert at Filmrights.

I enclose the list of episodes you asked  
me to check which ~~indeed~~ is totally  
accurate (amazing!).

Best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

Enc: list  
jj



Special

23rd July, 1982

Jon Pertwee

Dear Jon

Thank you so much for your letter.

As you know, next year is the 20th anniversary of Doctor Who. Consequently I did have a chat with your agent a few months ago with regard to the possibility of doing a 90-minute special featuring all the Doctors and I am so pleased that obviously you are very interested.

At the moment ~~March~~ or April would seem a likely production date and I do hope with all my heart that you will be available. I shall, of course, get in touch with your agent the moment dates are firm.

Good luck with your visit to the States. I have just returned from a convention in Chicago which was absolutely amazing.

Best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

29th July, 1982

DOCTOR WHO SPECIAL

Sarah Bird

---

Please engage Jon Pertwee (Agent Maggie Bates at Richard Stone) to play the part of the Doctor (number 3) in our 90-minute DOCTOR WHO SPECIAL tentatively titled 'THE SIX DOCTORS'.

Overall dates: 25th February to 31st March, 1983

Film rehearsal: 25th February to 4th March

Outside rehearsal: 19th March to 28th March

Studios: 29/30/31 March

(Days off: To be confirmed)

(John Nathan-Turner)

NB: project number to follow next week

jj

John Nathan-Turner, Producer 'Doctor Who'

203 Union House

29th July, 1982

DOCTOR WHO SPECIAL

Sarah Bird

---

Please engage Peter Davison (Agent John Mahoney), Janet Fielding (Agent Hugh Alexander, International Artists), Mark Strickson (Agent Jan Evans) and Anthony Ainley (direct) to play the respective parts of The Doctor, Tegan, Turlough and The Master in a 90-minute DOCTOR WHO SPECIAL tentatively titled 'THE SIX DOCTORS'.

Overall dates: 25th February to 31st March, 1983

Film rehearsal: 25th February to 4th March

Filming: 5th March to 18th March

Outside  
rehearsal: 19th March to 28th March

Studios: 29/30/31 March

(Days off: To be confirmed)

(John Nathan-Turner)

jj

NB: project number to follow next week

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

2nd August, 1982

DOCTOR WHO SPECIAL

Sarah Bird

---

Please engage Patrick Troughton (Agent Maurice Lambert at Film Rights) to play the part of the Doctor (Number 2) in our 90-minute DOCTOR WHO SPECIAL tentatively titled 'THE SIXDDOCTORS'.

Overall dates: 25th February to 31st March, 1983

(Other dates: as for the other artists)

I had originally intended to make this special in April but due to an option on Pat by another company I have re-organised the dates. Consequently, there has been, much to my surprise, a little reticence to sign on the line so early, but I have persuaded Maurice Lambert now to proceed. However, could you please bear in mind this early booking when negotiating.

(John Nathan-Turner)



**STORY LINE BRIEF***(Enter delivery date before despatch)*From: **John Nathan-Turner, Producer 'Doctor Who'**Room No. & Building: **204 Union House**

Telephone Extn:

To: Copyright Department

Date of Brief: **2.8.82**This is to notify delivery of the following ~~Storyline/Treatment~~**Scene Breakdown**~~Project~~ No: **N**  
Exp: **1/LDL A181D**

Series Title and code:

**DOCTOR WHO SPECIAL**

Target Delivery Date:

**23.8.82**

Actual Delivery Date:

**13.10.82**

Title and Episode Number (if applicable) of Proposed Storyline:

**'THE SIX DOCTORS'****(working title)**

Producer:

**John Nathan-Turner**

Author:

**ROBERT HOLMES**

Theme:

**A 90-minute special programme celebrating Doctor Who's 20th year.**

Length of Proposed Television Play:

**1 x 90'**

Notes re Fee etc:

**Agent: Jon Thurley**

Signed

**John Nathan-Turner** (Producer)**Eric Saward**

(Script Editor)

ZCZC VLC010 JPA062  
MAF THH SYD

*File*

.....  
1153 AUG 17

FROM JOHN NATHAN-TURNER R203 UNION HSE

BASIL SANDS  
BBC SYDNEY OFFICE

PLEASE ADVISE DETAILS OF THE AGENT OF KATY MANNING, FORMER  
DR. WHO GIRL AND CURRENTLY LIVING IN AUSTRALIA  
REGARDS  
JOHN NATHAN-TURNER  
PRODUCER DR WHO

171151 AUG/82/JC  
R.B.

NNNN

24th August, 1982

1st Class

Terrance Dicks

Dear Terrance

I spoke to Bob Holmes today, who, at the moment, is still struggling with his storyline. He's asked for a little more time and will now not be delivering until 1st September.

I'm sorry to mess you around like this, but hope you are able to wait for our final decision until the end of next week.

Best wishes

Eric Seward  
Script Editor  
'Doctor Who'



24th August, 1982

1st Class

Robert Holmes

Dear Bob

It was nice to talk to you again today and I was pleased to hear that your storyline is beginning to shape up.

I would be grateful if you could let me have a copy of your scene breakdown a day before our meeting on 1st September so John and I can digest what you have done.

Look forward to seeing you next week,

Best wishes

Eric Seward  
Script Editor  
'Doctor Who'



File

The main problem we face is to find a satisfactory and plausible explanation for all the Doctors, plus companions, appearing at the same point in the space-time continuum. I feel that this - dramatically - is what our audience will expect. However, the clash of mighty egos has been mentioned and it is possible for them to appear in the same story without appearing together.

The purpose of this discussion document is to survey the various options open to us.

1) The planet Maladoom. Doctor Will and companion striding across a misty landscape. They've obviously just arrived as he is pointing out various botanical features and making deductions about the nature of the planet.

We pull back to see that the Doctor is being watched on video. Voices of unseen watchers comment admiringly - 'Really remarkably lifelike,' etc. (Eventually, about an hour from now, we shall learn that Doctor Will and Carol Ann are cyborgs, created by cyber-technology. This will explain why the Doctor is not quite as we remember Hartnell.)

Tardis. The Doctor helpless at the controls. Tells Tegan the machine is being drawn into a time vortex. It could mean destruction. Maybe we do some clever mirror-work and show more than one police box whirling down this sudden fissure in the ordered universe.

Maladoom. The Doctor and Tegan arrive. He is now very angry. Some irresponsible idiot must be interfering with the delicately balanced polarity of time and matter. Incredibly dangerous lunacy that could create chaos. Must put a stop to it.

Now, one by one, the other Doctors arrive with their companions. All have approximately the same reactions - although Doctor Tom may speculate that some other race has discovered the power previously known only to Time Lords. But, anyway, all go off to put a stop to it.



The Doctor and Tegan are heading across rough terrain towards a pulsing light that seems to be coming from inside a distant, craggy hill. In the shadow of a low cliff they see, apparently inset into the rockface, a rectangular panel of some shiny black substance. As they examine this curiously, concealed jets puff out vapour. They collapse unconscious. Then the panel begins to open.

One by one the other Doctors are inveigled into other automated traps.

Cryogenic chamber. The Doctors and companions lie unconscious. The Master comes in for a gloat. At last he has all the time entities that comprise the total Doctor at his mercy. If he turns the freezer down a few more degrees he will achieve final triumph over his oldest adversary. So why doesn't he? Probably because he daren't, at this stage, upset his allies, the Cybermen.

Doctor Pat is carried off to the operating theatre. The Cybermen prepare for surgery. An injection revives the patient for preliminary tests. The Cybermen intend to find the organic mechanism that separates Time Lords from other species. When they find it they will separate it and implant it into their familiar cybernetic machinery, thus turning themselves into Cyberlords.

This aspect of the plot is brought out in conversation between the Master, Doctor Pat and the top Cyberman.

As the operation begins the Doctor goes into terminal collapse. Resuscitation procedures fail. The patient is pronounced extinct. The Cybermen aren't too concerned; they expect to lose a few doctors before discovering the vital organ. That is why, with the Master's help, they have drawn all the manifestations of the Doctor's form from their various time loops.

Doctor Pat is returned to the cryogenic chamber where he recovers from his self-willed cataleptic state. Fighting against the numbing cold, he disconnects the freezer panels. As the temperature rises the Doctors slowly begin to stir.



In the operating theatre the Cybermen are reviewing their techniques before investing in another patient.

In the cryogenic chamber total bafflement at finding themselves all together. An impossible situation which they resolve by deciding they are trapped in a temporal paradox created by the Master.

The Cybermen come to collect Doctor Jon. Docs and companions take them by surprise and effect an escape.

Film. Trial by ordeal. Cybermen hunting Doctors who are all intent now on their original objective - restoring the time-space continuum to its natural order before permanent damage is done to the universe. And to this end they are heading for the shining hill.

Doctor Will - the fake cyborg - tries to lead them into an ambush. But at the last moment he is spotted as a phoney. He bounces down a cliff and all his springs fall out. Carol Ann, too, is shown to be a cyborg. This is tough on Frazer because he was getting to like her.

They struggle on and finally reach the shining hill. Its core is a mass of technology linked to the Master's Tardis, the effect of which is to raise its power a thousandfold. Projected through the space-time continuum this enormous force has created a time vacuum into which all Time Travellers (principally our Doctors) were inevitably drawn.

The trouble is that it is now feeding upon itself, like a nuclear reactor running out of control, and in a very short while the whole of this part of the universe will implode into a black hole. Unless they can slow the whirlligig down and stabilise matters.

We've all been through this one before. The Master will, of course, turn up to provide some last-moment impediment. But, in the end, the Doctors get the machinery into phase before it goes critical. As it slows they, together with appropriate companions, disappear back into their own sectors of time - the relative dimensions effect.

The Doctor and Tegan are alone at the end.



The sharp-eyed reader will ask what happened to the Cybermen. Well, we won't have that many to start with. Some will be blown up when the Doctors escape because, before departing, they sabotage the operating theatre. Others will be disposed of variously - buried under rock-falls, sunk in swamps, pushed off cliffs and so on - during the film chase.

\*\*\*\*\*

2) The other option. Much the same general shape of story but we open with the present Doctor and stay with him until the operating theatre scene.

The effect of the Cybermen tampering with his metabolism, however, is that he starts to regress through his various phases - i.e. turns first into Doctor Tom, then into Doctor Jon and so on.

While doing this, of course, he is also escaping, combating the Cybermen and trying to reach the shining hill. When he reaches his Doctor Will incarnation he knows he is on his last legs. If he doesn't make it before his time runs out, he will be finally dead.

(This, too, offers a possible explanation as to why he doesn't exactly resemble the real Hartnell.)

The attraction of this shape is that it would allow us to have all the doctors in the story without having them meet up. Its difficulty is finding a convincing reason for Tegan also to slip back through various companion incarnations. Maybe mental projection? In each of his forms he would see the companion he had at that time?

\*\*\*\*\*

3) We might use the Tardis as a kind of tuning fork. We postulate that within its structure lie the echoes or 'vibes' of all who have ever been aboard. Given the right technology, therefore, it is possible to recreate any or all of the former Doctors and hold



them in corporeal form as long as the energy supply lasts.

The present Doctor - perhaps finding himself out of action - might be compelled to activate this 'memory function' in order to seek help from his predecessors.

This could be a battle of wits between the Doctors and the exhausted old computer at the heart of a starship that has been drifting for twenty million years. But I see no Cybermen in it.

R.H.

2nd September, 1982

1st Class

Terrance Dicks

Dear Terrance

It seems nothing is simple in life.  
Bob has decided that he wants to try and  
write the first 20 minutes of the script,  
although he still has huge reservations  
about whether he can make it work. He  
plans to deliver in two weeks time and if  
everyone is happy we shall go ahead with it.

Are you prepared to wait another two weeks  
before we make a final decision?

I am very sorry to have to mess you around,  
but the situation is still with Bob.

Would you like to ring me so we can talk  
about it further.

Best wishes

Eric Seward  
Script Editor  
'Doctor Who'

3rd September, 1982

1st Class

Tom Baker  
c/o Darlington Civic Theatre  
Parkgate  
Darlington  
Co Durham=D21 IRR

Dear Tom

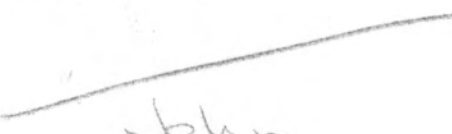
Thank you so much for your letter.

I am delighted to hear that you,  
Jean and I can meet when I have  
something to show you on paper.

I shall probably take the  
opportunity of coming to one of  
your touring dates, so perhaps we  
could have a meal afterwards to  
discuss the Doctor Who Special.

Very good luck with your opening,

Best wishes

A handwritten signature, likely "John", is written below a horizontal line.

John Nathan-Turner  
Producer  
'Doctor Who'

jj



3rd September, 1982

1st Class

Heather Hartnell

Dear Heather

Forgive the familiarity, but I feel with our occasional correspondence that I may presume.

The reason for writing is two-fold. Firstly we are planning a Doctor Who Convention in the Spring at Longleat House, near Warminster, to which we intend to invite all Doctors, companions, etc from the programme's 20 year history and I would be delighted if you ~~where~~ were able to attend to represent Bill. Please let me know if you would be interested in what we hope will be the biggest Doctor Who Convention ever - with people attending from all over the world.

Secondly, to coincide with the 20th anniversary of the programme I shall be making a 90-minute special. This is tentatively called 'The Six Doctors'. Obviously I intend to use some excerpts from Bill's era and in addition I intend to re-cast the first Doctor. I intend to get an actor to play the part who looks very like Bill, although it will be made obvious at the beginning of the special that this Doctor is an imposter and one of the problems the other Doctors have to face is to unmask the imposter.

I wanted you to be the first to hear of my plans, which of course are confidential at the moment, and to assure you that the whole thing will be done in the best possible taste. I feel this is the only way we can reflect the entire 20 year history and I didn't want the persona of Bill's Doctor to be only reflected by a short excerpt. I do hope you understand.

With very best wishes

John Nathan-Turner  
Producer  
'Doctor Who'



Special

6/9/02

Mr Troughton

accepted:

CAT 3 Sp H

2

+

2 week pre-record

① 2

per week

6.9.82.

Dear John,

Many thanks for your letter  
of Sept: 3rd.

I was delighted to learn about  
your two "Dr Who" projects for next  
year. Of course, I'd love to attend the  
Convention at Haystack House, as  
Bill's representative - so long as I  
may be accompanied by my daughter  
or one of my grandchildren - to act  
as my chauffeur - as I am not keen  
on driving any distance these days.  
I think it is a terrific idea - and  
ought to be an enormous success.

Sincerely - Heather (Hartford)

Your second project - the 90-minute special - "The Six Doctors" is most intriguing - Is it of our own idea? It certainly won't be easy - to find the right actor, director & script-writer - but if you can - I do - & they all "gal" - it should be great fun.

Twenty years! It doesn't seem too possible. But Bill wouldn't have been surprised! He was laughed at, when he told the "gentlemen of the press" that it would run at least 5 years - And he said, more than once, "There's no reason why it shouldn't go on for ever!"

Thank you again for your letter, & for telling me of your plans.

1st Class  
Mr P Troughton

7th September, 1982

Dear Patrick

Just a brief note to say how  
delighted I am that you are  
able to join us for the  
Doctor Who 20th Anniversary  
Special next year. I am really  
looking forward to working with  
you again.

With very best wishes,

John Nathan-Turner  
Producer  
'Doctor Who'



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

4th October, 1982

DOCTOR WHO SPECIAL

Sarah Bird

---

Please engage Nicholas Courtney to play  
the part of Brigadier Lethbridge-Stewart  
in our 90-minute DOCTOR WHO SPECIAL,  
tentatively titled 'THE SIX DOCTORS'.  
His agent is David Daly<sup>1</sup>

Overall dates: 25th February to 31st March, 1983

(Other dates: as for other artists)

Project No: 1/LDL F001Y

(John Nathan-Turner)

jj

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

4.10.82

DOCTOR WHO SPECIAL

H,Cop

---

Could you please negotiate for us to use the character Brigadier Lethbridge-Stewart in our Doctor Who Special programme tentatively titled 'THE SIX DOCTORS' (90-minute duration). The copyright holders are Mervyn Haisman and Henry Lincoln. Expenditure Number: 1/LDN A181D.

(John Nathan-Turner)

14th October, 1982

Mr J Pertwee

Dear Jon

I am so delighted that you are able to join us for the 90-minute Special.

I enclose a list of your episodes (see pages 2 and 3) with details of their existence. As you will note, all your episodes, except one (see \*) are in a transmittable form of some kind or other. I hope this is useful for your attendance at the convention next week.

Please give my fondest wishes to Sandi March (Grandma). I have also enclosed our latest Newsheet which gives details of the Special which might be useful during your talks.

With every best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

Enc  
jj

14th October, 1982

1st Class

Robert Holmes

Dear Bob

It was very pleasant to see you again yesterday and I am very sorry that you have been unable to come to terms with the 90-minute special.

Hopefully you will have better luck with a straight-forward four-parter. Please ring me as soon as you have decided whether you are going ahead with it or not.

Hope to hear from you soon,

Best wishes

Eric Seward  
Script Editor  
'Doctor Who'



Strand/Series Title		DOCTOR WHO		STAFF CONTRIBUTION TO PROGRAMMES			
Programme Title		'THE SIX DOCTORS' (W/T)		Distribution		Denotes Recipient	
Episode/Sub. Title		SPECIAL		To: See Note 1 for the Distribution of this form		Room No. and Building	
Costing Number	1/LDN A181D	Prod. Costing Wk(s)	Channel 1	1. H.S.S.D.Tel.		1	
Programme Identificat'n Number		Studio		2.		1	
Production date(s)	FEB/MARCH 1983	Week(s)		3.		1	
Filming/O.B. date(s)	*	Week(s)		4.		1	
				5.		1	
				6.			
Producer	John Nathan-Turner	Room No. / Building	204 Union	Tel. Extn.	Department	File Copy	1
Director						Date	18.10.82
Designer							*

A. To be completed as indicated by the Producer and, if required, by Contributor's Personnel Officer.

DO NOT USE MORE CHARACTERS AND SPACES THAN ARE PROVIDED FOR	Card Cd 1-2	Sc. 3-4	Project No. 5-15	Nom. Acc. 16-19	Agreed Gross Fee 20-26	Staff No. 27-33	Add Cd 34
P 6			1   L   D   N   A   1   8   1   D				
To be completed by Producer				To be completed by contributors AO/Pers.O.			
Contributors Name and Initial						Union Cd 63-64	Fol Cd 80
D I C K S   T						Perf. Date 65-70	
To be completed by Producer							

B. APPLICATION BY PRODUCER to be submitted in advance (The producer should also complete section A where applicable)

Date(s) and Time(s) of rehearsal TBC

Date and Time of TX/Recording TBC Length of Programme 1 x 90'

(a) \*I wish to use the undermentioned submitted material (c) \*I wish to engage the above mentioned member of staff as a performer as it is not practicable to obtain one from outside sources

(b) \*I wish to commission the undermentioned material

Nature of Contribution TO WRITE A SCENE BREAKDOWN FOR A 90 MINUTE DOCTOR WHO SPECIAL TO CELEBRATE THE PROGRAMME'S 20TH YEAR.

Reason for use of Contribution INTIMATE KNOWLEDGE OF PROGRAMME'S HISTORY/CHARACTERS.

Date(s) and Title(s) of Repeat(s) if known Scene Breakdown for a 90 minute script

Length of Contribution (Delivery date: 1.11.82)

Contributors Designation and Department Script Editor, BBC-1 Classics, Series & Serials

Address to which Cheque be sent Agent:H.Unna, 24 Pottery Lane, Holland Park, London W11 4LZ

Signature (John Nathan-Turner) (Producer)

C. CERTIFICATE BY HEAD OF PRODUCING DEPARTMENT

The inclusion of this contribution is justified on merit, the reason given for using a member of staff instead of an outside contributor is hereby endorsed and I confirm that it satisfies the Corporation's policy requirements as stated in S.1.211 paragraph 2.

Signature

Designation

Date



19th October, 1982

1st Class

Tom Baker  
c/o Civic Theatre  
Civic Centre  
Scunthorpe  
S Humberside

Dear Tom

I had hoped by now to have presented you with a story outline/scene breakdown of the 20th anniversary Special.

However, we have been let down by our writer and are thrashing around with several ideas at the moment. Consequently, it may be a couple more weeks before I can let you see anything.

I wanted you to know that my best intentions are ever present and I feel confident you'll like what we come up with.

I spoke with Jean Diamond yesterday afternoon, to tell her that if you wanted, I could work round your RSC commitments, but I understand you're leaving the show at Christmas anyway.

Well, Tom, I hope to descend on you some time soon and see 'Educating Rita' and take you to dinner, or a drink afterwards. In the meantime, much good luck. I hear you're giving a super performance. Congratulations also on 'The Hound'.

Best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

PS: Could you sign and return the enclosed photo for the DWFC (self-explanatory letter & sae enclosed.)

jj

Special

Debbie Watlip's  
agent  
Kenneth Earle Ltd

re out availability  
check.

return call nicely.

just an idea - it was just an av. check -  
we have decided not to ~~proceed~~  
pursue it for scriptural reasons.\*  
Be v nice

✓ 27.10.82

Jon Pertwee

OK:

± inclusive  
18 - 31st March

Jon Pertwee would  
like JNT to call

Barnes:

Use of Daleks.  
P.T. 2. / pick. 27.23 L. Kewes  
3. 18. 1. 3.  
4. 15. 24. 5.  
7. 16. 27. 14.  
11. 18. 19.  
PT



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

1st November, 1982

TERRANCE DICKS:    'THE SIX DOCTORS'

H.Cop.

---

Terrance Dicks delivered his Scene Breakdown  
for the Doctor Who Special 'The Six Doctors'  
today.

(John Nathan-Turner)

jj

del: 20/12/82

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

22nd November, 1982

DOCTOR WHO SPECIAL: MALCOLM THORNTON

H.Tel.Des.D.

c.c.: Tel.Design Manager

---

As spoken, this is to confirm that I would very much like Malcolm Thornton to design the Doctor Who Special - filming weeks 10 and 11 and studios in week 13 (Tuesday, Wednesday and Thursday). The director joins in week 2. ~~or~~ 3

(John Nathan-Turner)

jj

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

25th November, 1982

DOCTOR WHO

Manager Series & Serials

c.c.: H.S.S.D.Tel.  
D.M.S.S.D.Tel.  
Jenny Betts

---

Due to the postponement of the final story (Doctor Who 6K), I propose to abandon the code 6K forthwith as we intend to include this story by Eric Saward in the 1983/84 season.

(John Nathan-Turner)

30th November, 1982

1st Class  
Mr P Troughton

Dear Patrick

I am writing to ask you to re-consider your decision not to attend the Doctor Who Celebration on Sunday, 3rd April.

I am very heavily involved in this instance with BBC Enterprises who want to make this one-off occasion as productive as possible and I am very keen indeed that as many artists as possible from Doctor Who's past and present attend. I can assure you that if you were to reconsider I would ensure that your attendance would be as brief as you would wish it. In other words, if you only wanted to attend the Convention for a couple of hours I would totally understand. I am prepared to organise a car to and from Longleat so that you will be able to leave exactly when you wish and whilst you were there I'd be happy for you to participate in as much or as little activity as convenient to you.

Please let me know what you think, Patrick, and I shall endeavour to make your appearance as painless as possible. Twenty years of a programme is no mean feat and much of its success is due to the five actors who have played the role - without you it won't be the same.

With many best wishes

John Nathan-Turner  
Producer  
'Doctor Who'



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

1st December, 1982

DOCTOR WHO SPECIAL: 'THE SIX DOCTORS'

Senior Assistant, Copyright Dept (Brian Turner)

---

Please negotiate for the following monsters, etc  
to be included in the above:-

(1) Daleks

Copyright owner: Terry Nation  
Agent: Roger Hancock  
Terry Nation has verbally agreed to a  
brief appearance for 'old times sake'.

(2) Cybermen

Copyright owners: Gerry David/Kit Pedlar  
Agent: Stephen Durbidge  
Major contribution

(3) Autons

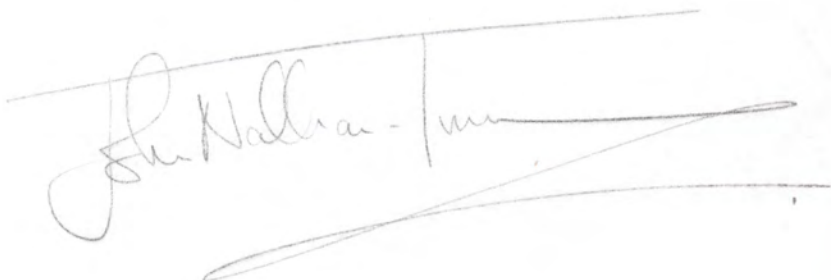
Copyright owner: Robert Holmes  
Agent: Jon Thurley  
Small contribution

(4) K9

Copyright owner: Bob Baker/Dave Martin  
Agent: Pamela Gillis  
Minor contribution

(5) Brigadier Lethbridge-Stewart

Copyright owners: Mervyn Haisman/Henry Lincoln  
Agent:  
Reasonable contribution  
(The use of this character has already been  
negotiated by Copyright Dept.)



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

2nd December, 1982

DOCTOR WHO SPECIAL: PETER MOFFATT

H.S.S.D.Tel.

c.c.: Manager Series/Serials

---

As discussed, please engage Peter Moffatt to  
direct the 90-minute Doctor Who Special.  
Overall dates: 17th January to 13th May, 1983.

(John Nathan-Turner)

JJ

9th December, 1982

Tom Baker  
Theatre Royal  
Brighton BN1 1SD  
E Sussex

My dear Tom

I so enjoyed our chat on Tuesday evening.  
It was super to see you again.

I enclose the first section of the  
Doctor Who Special. Inevitably it is very  
much an introduction for all the characters,  
but at least it will give you a feel of the  
story. Obviously as the story develops  
your Doctor takes a more dominant role, but  
I think you will agree that it will be a  
fitting tribute to the longest running  
science fiction series in the world. I do  
hope you will be able to let me know soon  
whether you would be willing to do the show  
as time, as usual, is not on our side.  
Peter Moffatt has agreed to do the show and  
will join me early January.

Anyway I hope the enclosed whets your appetite.  
I hope to hear from you soon.

Very best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

PS: I shall send under separate cover to  
Poole some paintings by an American fan.

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

13.12.82

DOCTOR WHO SPECIAL:    'THE SIX DOCTORS'

Sarah Bird

---

Please engage Elisabeth Sladen to play the part of Sarah-Jane Smith in our 90-minute Anniversary Doctor Who Special.

Overall dates: 25th February to 31st March, 1983.

Exp No: 50/LDL F001Y

bb (John Nathan-Turner)

jj

*John Sladen*



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

13th December, 1982

DOCTOR WHO SPECIAL

Manager Series & Serials

---

Peter Moffatt who is directing the Doctor Who Special has asked specifically if Margot Hayhoe can be allocated as Production Manager. He has worked with Margot before and would like to repeat the experience and as a bonus Margot has worked with all four living Doctors in the past.

(John Nathan-Turner)

jj

Strand/Series Title		DOCTOR WHO SPECIAL		REHEARSAL ROOM BOOKING			
Programme Title		'THE SIX DOCTORS' (w/t)		Distribution		Denotes Recipient	
Episode/Sub. Title				To:-		Room No. and Building	
Project Number		50/LDL F001Y		Studio Bookings		4047 T.C.	
Programme Identificat'n Number		Prod. Costing Wk(s)		Channel		No of Cop	
Production date(s)		29/30/31 March 83		Week(s)		13	
Filming/O.B. date(s)		5-18 March 83		Week(s)		10 11	
Producer		John Nathan-Turner		Room No. / Building		204 Union Ho	
Director		Peter Moffatt		Tel. Extn.		210 " "	
Designer		Malcolm Thornton		Department		S/S " Design	
				File Copy		1	
				Date		20.12.82	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:  
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)  
(PART 3)

### FILM REHEARSAL

PART 1 Mark-up date(s): ~~24th February, 1983~~

First reh. date: ~~25th February~~ Last reh. date: ~~4th March, 1983~~

Details of Saturday afternoons or Sundays if required (state dates and times):

**Saturdays required**

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

**Large room require for large, composite setss.  
at TRR, North Acton, please.**

Signed

*(Jane Judge)*

Date

20.12.82

PART 2 The following rehearsal facilities have been booked for this production

Room 503, TRR

Total no. of days 4 at £122

TOTAL INTERNAL COST £488

Facility Code J 30

Signed

*ML Shaw*

Date

11th February 1983

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

*Jane Judge*

Date

17.2.83



Strand/Series Title		DOCTOR WHO SPECIAL		REHEARSAL ROOM BOOKING			
Programme Title		'THE SIX DOCTORS' (w/t)		Distribution		Denotes Recipient	
Episode/Sub. Title				To:-		Room No. and Building	
Project Number		50/LDL F001Y		Studio Bookings		4047 T.C.	
Programme Identification Number		Prod. Costing Wk(s)		Channel		No of Cop	
Production date(s)		29/30/31 March 83		Week(s)		13	
Filming/O.B. date(s)		5-18 March 83		Week(s)		10 11	
Producer		John Nathan-Turner		Room No. / Building		204 Union Ho	
Director		Peter Moffatt		Tel. Extn.		210 " "	
Designer		Malcolm Thornton		Department		S/S " Design	
				File Copy		1	
				Date		20.12.82	

Two copies of this form will be returned by Studio Bookings to the Producer quoting costs:  
One of these two copies, signed by the Producer, will be returned to Studio Bookings:

(PART 2)  
(PART 3)

### STUDIO REHEARSAL

PART 1 Mark-up date(s): 18th March, 1983

First reh. date: 19th March Last reh. date: 28th March, 1983

Details of Saturday afternoons or Sundays if required (state dates and times):

**Saturdays required**

If two rooms are required, state dates and reason (i.e. dancers, singers, etc.):

Any other details (i.e. large composite sets, minors in cast, etc.):

**Large room required for large, composite sets at TRR, North Acton, please.**

Signed

*Jane Judge*  
(Jane Judge)

Date

20.12.82

PART 2 The following rehearsal facilities have been booked for this production

Room ..... 501, North Acton

Total no. of days 11 at £122 per day TOTAL INTERNAL COST £1,342

Facility Code J 30

Signed

*M.H. Shaw*

Date

18th February 1983

Although every effort will be made to provide the actual rooms mentioned above, A. (1) to H.S.M. Tel. reserves the right to deploy rehearsal rooms to productions according to prevailing circumstances.

PART 3 I accept the above booking

Signed

*John Nathan-Turner*

Date

28/2/83

20th December, 1982

1st Class  
Mr W. Hussein

Dear Waris

As I haven't heard from you I assume your American project has gone ahead.

I'm sorry that you were unable to do the Doctor Who Special for me, but I do hope we will have the opportunity of working together sometime in the future.

I did call you twice in Bombay but never got a reply. By the way I'm so sorry to hear about your bad news.

With best wishes and good luck

*John*

John Nathan-Turner  
Producer  
'Doctor Who'



Peter Moffatt  
210  
Union House

Dear Peter

Enclosed a rough draft of the Special.

A lot of work is under way on it, but  
I thought you would like to have  
something to think about.

Best wishes

pp John Nathan-Turner  
Producer  
'Doctor Who'



jj

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

4th January, 1983

DOCTOR WHO SPECIAL: 'THE SIX DOCTORS'

Sarah Bird

---

Please engage Tom Baker (agent Jean Diamond at London Management) to play the part of The Doctor (number 4) in our 90-minute 20th Anniversary DoctorWho Special.

Overall dates: 25th February to 31st March, 1983

Exp No: 50/LDL F001Y

Please ring to discuss.

(John Nathan-Turner)=

jj

10th January, 1983

1st Class

Mr T Baker

Dear Tom

Confirming our telephone conversation of this morning, thank you for granting me permission to use approximately two minutes of the untransmitted story 'Shada' for inclusion in the Doctor Who 20th Anniversary Special. Obviously a fee at the appropriate rate will be executed in due course.

With best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

PS: Do let's have that lunch.

JJ

Copy to: (JEAN DIAMOND)

10th January, 1983

1st Class

L Ward

Dear Lalla

I should like your permission to use approximately two minutes of the untransmitted story 'Shada' for inclusion in the Doctor Who 20th Anniversary Special. (The sequence of the Doctor and Romana punting along the river in Cambridge.) Obviously a fee at the appropriate rate will be executed in due course.

Please let me know your feelings as soon as possible.

With very best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

jj



From:

June Collins, Production Associate, Dr. Who

*File*

Room No. &  
Building:

203 UH

Tel.  
Ext.:

date: 12.1.83

Subject:

DOCTOR WHO 6K

To:

Manager, Series & Serials

c.c.: H.S.S.D.Tel.  
D.M.S.S.D.Tel.  
Jennie Betts  
John Nathan-Turner

---

Further to John Nathan-Turner's memo of 25th November we have decided to resurrect the code of 6K for our 25th Anniversary Special. As we have no code for that and the forthcoming series has been coded from 6L we thought that the best thing to do from the point of view of easy identification. Would you please note therefore that this will be our reference for it.

Many thanks.

*June*

June

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

12th January, 1983

DOCTOR WHO 20TH ANNIVERSARY SPECIAL

Dave Hanks

---

I would be grateful if Shirley Coward could be allocated as Vision Mixer on the above production. I have spoken to Shirley and she would love to do it.

Studio dates: 29th, 30th 31st March, 1983

Gallery Only: TBA

(John Nathan-Turner)

**From:** Script Assessor (Costume)

Room No. &  
Building:

3003, T.C.

Tel.  
Ext.:

date: 14th January, 1983.

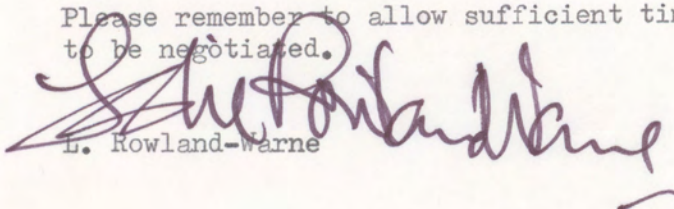
**Subject:** DEADLINES

**To:** John Nathan Turner; Producer 'Dr. Who Special'  
c.c. Peter Moffat; Director 'Dr. Who Special'  
June Collins; Prod. Assoc; 'Dr. Who Special'  
Costume Designer  
Artists Contracts

I should like to propose the following deadlines for 'Dr. Who Spec':-

Doctors and Assistants: 18th January, Week 3  
and other Principals: 31st January, Week 5  
Small parts, information on  
Cybermen, Autons, Time Lords: 7th February, Week 6  
Extras: 21st February, Week 8  
Draft Film Sched: 18th February  
Final Film Schedule: 25th February.

Please remember to allow sufficient time for Artists' contracts  
to be negotiated.

  
L. Rowland-Warne

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

17th January. 1983

DOCTOR WHO SPECIAL

Senior Assistant, Copyright  
Sarah Bird

c.c.: Tel.Pers.P.Tel.(I)

---

As discussed, we wish to use approximately two and a half minutes of material from the untransmitted Doctor Who story 'Shada' by Douglas Adams which features Tom Baker as the Doctor and Lalla Ward as Romana. (This production was affected by an industrial dispute in November 1979 and never completed.)

As we now have obtained permission from the author, artists and director (Pennant Roberts, agent Roger Carey), would you please initiate the necessary payments/contracts as applicable.

Exp. No: 50/LDL F001Y

(John Nathan-Turner)

jj



**From:** June Collins, Production Associate, Dr. Who

Room No. &  
Building:

203 UH

Tel.  
Ext.:

date: 18.1.83

**Subject:** DR. WHO "SPECIAL"

**To:** H.S.S.Drama Tel.

c.c. John Nathan-Turner

---

The write off for the "Special" will be approx. £30,000 -  
that's all on the cash side.

*June*

June

**From:** June Collins, Production Associate, Dr. Who

Room No. &  
Building:

203 UH

Tel.  
Ext.:

date: 18.1.83

**Subject:** DR. WHO "SPECIAL"

*file*

**To:** H.S.S.Drama Tel.

C.C. John Nathan-Turner

---

The write off for the "Special" will be £22,00 - that's all Cash.

*June*

June

21st January, 1983

1st Class

L Ward

Dear Lalla=

I am so glad you have given permission  
for us to use material from the story  
'Shada'.

I understand from BBC Exhibitions that  
Tom will be appearing at the  
20th Anniversary Convention on Sunday,  
3rd April. Bearing in mind your wishes,  
would you be happy to attend on Monday,  
4th April?

With best wishes

John Nathan-Turner  
Producer  
'Doctor Who'

jj

cc T Sampson  
J. Jones



Strand/Series Title		"DR. WHO"			ARTIST'S (CONTRIBUTORS) REQUISITION				
Programme Title		'The Five Doctors'			Distribution To:		Denotes Recipient Room No. and Building		No of Cop
Episode/Sub. Title		6K			Contracts Asst.:		S.H.		1
Costing Number		50/LDL F0001Y		Prod. Costing Wk(s)	Channel				
Programme Identificat'n Number		" " "		Studio					
Production date(s)		Tues. 29th March 1983 Wed. 30th March 1983 Thurs. 31st March 1983		Week(s)	13				
Filming/O.B. date(s)		5th - 18th March 1983		Week(s)	10/11				
Producer		JOHN NATHAN TURNER		Room No. / Building	204 Union	Tel. Extn.	Department	File Copy	1
Director		PETER MOFFATT		210 "			Ser/Ser	Date	24.1.83 *
Designer		MALCOLM THORNTON		457 Sc.Bl.			Design		
RECORDING TIMES		14.30-17.15 19.30-22.00		PROGRAMME DURATION	90'	ALLOCATION FOR ARTISTS		£	
<p align="center">REHEARSAL SCHEDULE (DATES, TIMES AND PLACE)</p> <p align="center">25th Feb. - 4th March (Pre-filming rehearsal) 19th March - 28th March (Studio rehearsal) TRR, North Acton, W.3.</p>									
<p align="center">FILMING and/or PRE-RECORDING SCHEDULE (DATES, TIMES AND PLACE)</p> <p align="center">5th - 18th March 1983</p>									
NAME OF ARTIST/CONTRIBUTOR Address and 'phone number		(FOR USE OF CONTRACTS DEPT ONLY)		ROLE OR NATURE OF CONTRIBUTION			REMARKS (State if rehearsals, filming or pre-recordings for any individual artist vary from above schedule )		
PETER DAVISON				The Doctor			Cat.3. inclusive		
RICHARD HURNDALL				Hartnell Doctor			Cat.3. + filming		
JON PERTWEE				Pertwee Doctor			Cat.3. inclusive		
PATRICK TROUGHTON				Troughton Doctor			Cat.3. + filming		
TOM BAKER				Baker Doctor			Stock film only		
<p align="right">Signature of Producer/Director .....</p>									



Strand/Series Title	"DR. WHO"	ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title	'The Five Doctors'	Page No.	2
Episode/Sub. Title	6K		
Costing Number			
Programme Identificat'n Number	50/LDL F001Y		

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
ELIZABETH SLADEN		Sarah Jane Smith	Cat.3. + filming
NICHOLAS COURTNEY		Lethbridge-Stewart	Cat.3 + filming
JANET FIELDING		Tegan	Cat.3. + filming
MARK STRICKSON		Turlough	Cat.3. + filming
CAROL ANN FORD		Susan	Cat.3. + filming
LALLA WARD		Romana	Stock film only
DAVID BANKS		Cyberleader	Cat.3. + filming
MARK HARDY		Cyber Lieutenant	Cat.3. + filming
WILLIAM KENTON		Cyberman Scout	Film only
Signature of Producer/Director: .....			

Strand/Series Title	"DR. WHO"		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title	'The Five Doctors'		Page No.	3
Episode/ Sub. Title	6K			
Costing Number				
Programme Identificat'n Number	50/LDL F001Y			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
ANTHONY AINLEY		The Master	Cat.3. + filming
ROY SKELTON		Dalek	Cat.1.
<del>Philip Latham</del> PHILIP LATHAM		Borusa	
PAUL JERRICHO		Castellan	
DINAH SHERIDAN		Lady Thalia	
STEPHEN MEREDITH		Technician	
STUART BLAKE		Commander	
RICHARD MATHIENS		Rassilon	
Signature of Producer/Director: .....			



Strand/Series Title	"DR. WHO"		ARTISTS (CONTRIBUTORS) REQUISITION (continued)	
Programme Title	'The Five Doctors'		Page No.	4
Episode/Sub. Title	6K			
Costing Number				
Programme Identificat'n Number	50/LDL F001Y			

NAME OF ARTIST/CONTRIBUTOR Address and 'phone number	(FOR USE OF CONTRACTS DEPT. ONLY)	ROLE OR NATURE OF CONTRIBUTION	REMARKS (State if rehearsals, filming or pre- recordings for any individual artist vary from the above schedule on the first sheet)
DAVID SAVILE		(Brigadier)Crichton	Film only
RAY FLOAT		Sergeant	Film only
JOHN LEESON		K.9.	Film only
KEITH HODIAK		ROBOT	Film only.
JOHN TALLENTS		GUARD	
CAROLINE JOHN		LIZ	
WENDY PADBURY		ZOE	
DEBORAH WATLING		VICTORIA	
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28th January 1983.

Dennis Quilley Esq.,

Dear Mr. Quilley,

Enclosed is a script of the  
"Doctor Who" 20th anniversary 'special',  
in which we would like to offer you the  
part of Borusa.

It would be lovely to work with  
you, and we do hope you will care to  
do it.

Yours sincerely,

(Peter Moffatt)  
Director, "Doctor Who".



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

3667

31st January, 1983

PETER MOFFATT

Manager, Series & Serials

c.c.: H.S.S.D.Tel.

---

Please extend Peter Moffatt's contract for the 90-minute Doctor Who Special by three weeks to 3rd June, 1983 to cover the large amount of post-production work involved.

(John Nathan-Turner)

JJ

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

31st January, 1983

VISUAL EFFECTS DEPARTMENT

General Manager Design & Scenic Services

c.c.: Head of Visual Effects

Peter Moffatt

Peter Day

---

I am greatly disappointed at the lack of liaison with this office prior to allocation of Visual Effects Designers. As I'm sure you know, Doctor Who makes the most regular mammoth demand on Visual Effects and whilst I appreciate that the ideal person for each programme is virtually impossible to organise, it has become clear over the last three years that I am unable to have the ability to marry the personalities of Visual Effects Designers and Directors.

After a recent change of designer for our 20th Anniversary Special (by its very nature a mammoth production) Michealjohn Harris and Peter Day came to see me. I was able to make my fears known to them and they left my office assuring me they would investigate fully the possibility of retaining the original designer or replacing him with someone whose personality would blend with my highly experienced director, Peter Moffatt. Despite what at the time seemed like a productivemeeting, for the moment none of my requests, suggestions, etc, have been re-acted to.

As every other design department - Costume, Make-Up and Set - liaise well with this office and consequently we are able to attain high results, I strongly resent the cavalier attitude towards a programme which is seen in 39 countries with an audience of 98 million by Visual Effects Department.

(John Nathan-Turner)

31st January 1983.

Charles Gray Esq.,

Dear Charles Gray,

In celebration of twenty years of "Doctor Who", I wondered if you might be interested in playing God!?

If so, the role is called Rassilon - the Time Lord of all Time Lords - never yet seen on any screen.

Should you say 'yes' I would be thrilled.

Most sincerely,

(Peter Moffatt)  
Director "Doctor Who".

2nd February 1983.

Philip Latham Esq.,

Dear Philip Latham,

Enclosed is a script of the  
"Doctor Who" 20th anniversary 'special',  
in which we would like to offer you  
the part of Borusa.

We do hope you like it, as it  
would be lovely if you would care to  
do it.

Yours sincerely,

*Jean Davis*

p.p. (Peter Moffatt)  
Director, "Doctor Who".



3rd February 1983

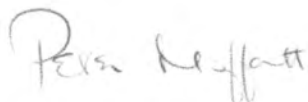
Miss D. Sheridan,  
C/o John Mahoney Management,  
30 Chalfont Court,  
Baker Street,  
London N.W.1.

Dear Miss Sheridan,

Enclosed is a script of the  
"Doctor Who" 20th anniversary 'special',  
in which we would like to offer you  
the part of Lady Thalia.

It would be lovely to work with  
you, and we do hope you will care to  
do it.

Yours sincerely,

A handwritten signature in dark ink, appearing to read "Peter Moffatt". The signature is fluid and cursive, with the first letter 'P' being large and prominent.

(Peter Moffatt)  
Director, "Doctor Who"

3rd February 1983.

John Levene Esq.,

Dear Mr. Levene,

Herewith, as discussed, a script of the "Doctor Who" 20th anniversary 'special', in which we would like you to play the Sergeant for us.

There would be one day filming for you between the 5th and 18th March - we will be able to confirm when as soon as our schedule is more definite.

Yours sincerely,

n.g.

Jean Davis

(Jean Davis)

Assisstant to Peter Moffatt

**From:** Assistant to Peter Moffatt

Room No. &  
Building:

210 Union House

Tel.  
Ext.:

date: 4.2.83

**Subject:** "DOCTOR WHO" SPECIAL: PLANNING MEETING

**To:** Malcolm Thornton, Steve Fawcett, Don Babbage, Martin Ridout,  
Dave Chapman, John Brace, Colin Lavers, Jill Hagger.

This is to confirm that the planning meeting for the above programme will be on Thursday, 10th February, at 10.30 a.m. It will be in our office, Room 210 Union House.

We look forward to seeing you there.

*Jean Davis*

(Jean Davis)

Assistant to Peter Moffatt.



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

7th February 1983.

Cheddar Caves,  
Cheddar,  
Somerset.

Dear

I telephoned your office last Friday, but was unable to speak to you, so I am writing.

Thank you very much for allowing me to visit the caves last month, and for giving up so much of your and Chris's time. The interiors are splendid, and my director was looking forward very much to seeing them for himself. We had planned to film at Cheddar, if all worked out, then go on to South Wales for the remainder of our filming.

Unfortunately we haven't found suitable locations in South Wales, and shall film in the North, and our budget won't allow us the additional travelling time that would be required between Cheddar and the North.

I am sorry, as we would very much have liked to come, and I do hope some future occasion may arise.

Thank you again for all your trouble.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who".



8th February 1983.

Managing Director,  
Llechwedd Slate Caverns,  
Blaenau Ffestiniog,  
Gwynedd LL41 4NB.

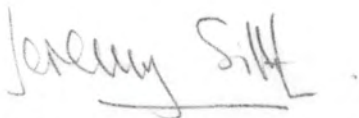
Dear

Thank you very much for showing me  
the mine last week, and I do apologise  
for you getting so wet.

We didn't ask to return when my  
director arrived, as he found all of  
the locations he required in one of  
the first places I showed him.

Thank you again for all of your  
trouble, and I hope some future opportunity  
arises for filming at Llechwedd.

Yours sincerely,

A handwritten signature in dark ink, appearing to read 'Jeremy Silberston'. The signature is fluid and cursive, with a long horizontal stroke at the end.

(Jeremy Silberston)

Production Manager, "Dr. Who".

Assistant to Peter Moffatt

210 Union House

9.2.83

"DOCTOR WHO" 'THE FIVE DOCTORS': FILMING SCHEDULE

Office Printing (Sara)

Just to let you know that I shall be working on the filming schedule for the above programme during Week 8. I should like to put it in for duplicating on Wednesday 23rd February - and I do hope this will be convenient for you.

Please let us know if there are any problems.

Many thanks.

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

10th February 1983.

Plasbrondanw,  
Llanfrothen,  
Penrhyndeudraeth,  
Gwynedd.

Dear

Thank you for being so helpful to us when I telephoned yesterday.

May I confirm that I should like to visit you, with my director, Peter Moffatt, at 15.30 on 21st February, to see the gardens in connection with our filming for "Doctor Who" on 5th March 1983.

I have discussed filming at the tower on the 5th March with                      and shall arrange the appropriate fee and indemnity with him.

Thank you very much for your help in this matter, and looking forward to meeting you on Monday 21st.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who".

Jane Judge, Doctor Who Production Office

203 Union House

11.2.83


DOCTOR WHO SPECIAL: THE FIVE DOCTORS

Senior Assistant, Copyright (B Turner)

---

With reference to John Nathan-Turner's memo  
to of 1st December, 1982.

Due to script amendments to the above  
Doctor Who script, the Autons will now not  
be featured. Instead we will be featuring  
the Yeti (copyright holders: Mervyn Haisman  
and Henry Lincoln) and would be grateful  
if you could negotiate for its inclusion  
in the programme. Its contribution will  
be small.



(Jane Judge)



11th February 1983

David Savile Esq.,

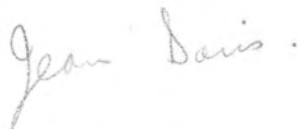
Dear David Savile,

I enclose a script of the "Doctor Who" 'special', in which we would like you to play Crichton for us.

I also enclose a rehearsal schedule, you will see that, after the read-through on 25th February, there will be a drinks party - which we hope you'll be able to attend. After that your rehearsal call will be on 1st March.

We look forward to seeing you.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt.

11th February 1983

John Leeson Esq.,

Dear John Leeson,

I enclose a script of the "Doctor Who" 'special', in which you will once again be playing K9 for us.

I also enclose an invitation to the party on 25th February - this will be held after the read-through at 17.30 in Conference Room 7065F, Television Centre.

We look forward to seeing you then.

Yours sincerely,

*Jean Davis.*

(Jean Davis)

Assistant to Peter Moffatt.



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX  
14th February 1983.

Senior Estate Surveyor,  
Property Services Agency,  
Government Buildings,  
Dinerth Road,  
Colwyn Bay,  
Clwyd LL28 4VW.

Dear

Following our conversation earlier today, please find enclosed a script of the "Doctor Who" 'special'. The sequence we would like to film inside Mr. Williams's slate mine is on pages 116 and 117, also pages 131 to 135, and begins with the Doctor entering a cave on page 94, which we plan to film in the open cast workings.

As I mentioned to you, the story takes place on another planet, and we would not identify our locations in any way, on the screen or publicly. We are planning to film at the quarry from the 9th to 14th March 1983, and would like to film inside the mine on the 10th March, between 0900 and 1800 approx., and on the morning of the 11th. Our electricians would need access on the 9th at some point to take the necessary lights into Mr. Williams's mine, and prepare for the next day.

In order to assist our work, we would be most grateful if the lights in the main access tunnel could be switched on, and would, of course, pay for the power consumed. We would undertake not to enter the restricted area, and had thought of placing a barrier of some sort across the access tunnel, to prevent any member of our staff inadvertently entering the restricted area. If you thought additional security were required, we would naturally co-operate.

We do hope that our plans are acceptable to you - and should you have any further queries, would be most happy to discuss them with you.

Thank you for your help and co-operation in this matter.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".





**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

14th February 1983

Cwt Y Bugail Slate Quarries Co. Ltd.,  
Plas Y Bryn,  
Wynne Road,  
Blaenau Ffestiniog,  
Gwynedd LL41 3DR.

Dear

Thank you for being so helpful to us when we visited your quarry earlier this month.

As I mentioned on the telephone, last week, we would like to begin filming on 7th, 8th 9th March 1983 at Carreg Y Foel Gron, by the B.4407, where we plan to film various exterior scenes. If all goes well, we would plan to film a sequence on the afternoon of the 9th at your Cwt Y Bugail quarry, using the exterior of the ruined house at the entrance to the site. Our electricians would meanwhile have rigged the interior of the slate mine, (date and time to be confirmed following next week's visit), and we would plan to film inside the mine on the 10th of March. We would like to film in the quarry area near the cave mouth on the 11th and 13th of March, completing our filming at the quarry on the 14th. Peter, our director, hasn't yet chosen all of his locations in the quarry area, as the weather was so bad on our last visit, but plans to finalise this when we come up next week, and I'll be able to confirm with you then.

I've spoken to Mr. Slater at the D.O.E. and am writing to him to see if he can help with lighting and power.

Peter and I will return to Wales on the 21st February, and would like to re-visit on the morning of the 22nd, if that's convenient. Our technicians will arrive that lunchtime, and if we could bring them up later in the afternoon of the 22nd, we would be most grateful. There will be 10 in our party, and I wonder if there's any chance of getting a helmet and lamp for everyone? I shall telephone you to see if this is possible.

Miss Ann-Marie Baker of our facilities department will be contacting you regarding payment of the £        fee, and will arrange the appropriate indemnity. She will draw up a proper agreement, and will include the note that we shall not tamper with the mine in any structural way, nor remove any slate. If you could bill us for any additional help we may require - supply of helmets, emergency lighting, removal of debris in the mine workings etc., I can arrange for payment on completion of the filming.

Looking forward to seeing you again on the 22nd.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who"





**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983.

Dolwreiddiog,  
Llanbedr,  
Gwynedd.

Dear

Thank you and your wife for being so hospitable to me when I visited you both in Wales recently.

We've worked out our film schedule now, and plan to film the sequence near your house on the 15th March 1983. I would be most grateful if we could base the unit at your house on that day, parking the caterers with you, and if the weather is bad, having access to the front room.

We shall be in Wales next week with the technical crew, on the 22nd and 23rd February, and if I have a moment, I will pop in to see you, otherwise will come when we return to film (we'll be in Wales from 4th to 16th March) to finalise the details.

Thank you very much for all of your help and co-operation in this matter, and looking forward to seeing you and your wife again soon.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983.

Balfour & Cook,  
Windsor Place,  
Shrewsbury,  
Shropshire.

Dear

Thank you for being so helpful to me, when we talked on the telephone yesterday. May I confirm the details we discussed then?

We plan to film a sequence for our programme "Doctor Who" at the Tower on Lady Williams-Ellis's estate 'Plasbrondanw' on Saturday, 5th March 1983, between 0900 and 1600 approximately. If, following our visit next week, our director feels the garden of Plasbrondanw is suitable, we would then like to film a brief scene there on the 5th, between 1600 and 1700 approximately.

I shall meet Mr.                      , the head gardener, next week, and make sure he is happy with our plans - also Mr. the farmer.

Miss Ann Marie Baker of our facilities department will be contacting you regarding payment of the £                      fee, together with your firm's commission, and she will make arrangements for the appropriate indemnity.

Thank you very much for all your help and co-operation.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983.

2 West Common Road,  
Uxbridge,  
Middlesex.

Dear

Thank you very much for granting us permission to film a sequence for the "Doctor Who" 'special' at your house on the 17th March 1983.

We plan to arrive after lunch, and anticipate filming between 1500 and 1700 approximately, a scene in which our character 'Sarah' leaves the front door, and meets the dog K.9. in the driveway, where they have a brief conversation. She then leaves for work.

Our designer would like to place a sign on the gate reading 'Beware of the Dog', and I would be most grateful if we could use the outside loo if required.

If you could complete the enclosed form and return it to Ann Marie Baker at the BBC, she will arrange for payment of the fee, and organise the indemnity.

I saw your neighbours, the                      , yesterday evening, and they are quite happy with our plans. I didn't call on the others, as it was getting late, but shall do so prior to the filming.

Thank you very much for your help in this matter.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".





**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983

3 West Common Road,  
Uxbridge,  
Middlesex.

Dear

I am writing to confirm the details of our filming at No.2, West Common Road, following my visit yesterday evening.

We are planning to film a brief scene for "Doctor Who", between our character 'Sarah' and the dog K.9., using the front door of No.2., and the common drive and exit gates, on Thursday afternoon, 17th March 1983, between 1500 and 1700.

Our designer would like to hang a sign on the gates reading 'Beware of the Dog', but otherwise no alterations would be required.

If you could complete the enclosed form, and return it to Ann Marie Baker at the BBC, she will arrange the indemnity and payment of the fee.

Thank you very much for your help and co-operation in this matter.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".





**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983.

Dear

Thank you for being so helpful to me when I spoke to you today regarding our filming for "Doctor Who" in the valley leading to Cwm Bychan. We plan to film a sequence in the valley on 15th March 1983 between 0900 and 1730 approximately, and will base the unit at Dolwreiddiog. The scene involves Dr. Who driving along the metalled road, and then stopping to talk with another character, before driving on.

We would be most grateful if we could park and turn light vehicles at Cwm Bychan, and film alongside the road and lake that day if need be. If you could complete and return one of the enclosed forms to Ann-Marie Baker, she will arrange for payment of the fee and organise the indemnity.

Thank you very much for your help and co-operation, and I hope you can come and see what we're up to on the 15th.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".

Enc.



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983.

C.A.O.,  
A.D.Q.,  
Harefield,  
Uxbridge,  
Middlesex.

Dear

Following our conversation last week, may I confirm that we would like to film a scene for our programme "Doctor Who" using the exterior of the M.O.D./Y.M.C.A. Hostel, Hayling Lane, Upper Denham, as the background.

The Hostel appeared in an earlier series of the programme, and reappears briefly now, as we are making a special production that celebrates 20 years of "Doctor Who", in which several of the actors playing the Doctor reappear, as do several locations.

We would like to film a scene in the garden of the Hostel on Thursday morning, 17th March 1983, in which we see two characters having a conversation. We would plan to be on site from 0800 to 1400 approximately, and then move to another location in Uxbridge during the afternoon.

We have discussed our plans with                      at the Hostel, and he was most helpful and saw no difficulties.

We would be most grateful if permission could be granted to film at the Hostel, and if so, our location facilities department would make arrangements to pay the appropriate fee, and organise the necessary indemnity.

Thank you very much for your help and co-operation in this matter.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983.

M.O.D./Y.M.C.A. Hostel,  
Hayling Lane,  
Upper Denham,  
Bucks.

Dear

Please see enclosed, for your information, my letter to                      He will pass on details of our plans to the P.S.A., who, I imagine, will get involved with us contractually.

We are planning to show the locations for the programme to our technicians next week, and would like to visit the hostel with them next Thursday, the 24th, at 1000 a.m. I will telephone you to see if this is convenient.

Thank you very much for your hospitality last week, and looking forward to seeing you again soon.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who".





**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

15th February 1983.

The Police Station,  
Blaenau Ffestiniog,  
Gwynedd LL41 3AD.

Dear

We are planning to film various sequences for "Doctor Who" in your area in March, and I am writing to acquaint you with the details. The majority of our filming will be on private land, and not in the public view, but we felt you should be fully aware of our movements.

The unit will be based at the Oakley Arms, Maentwrog, and we plan to film at the following locations between the 5th and 15th March 1983:

5th March. Plasbrondanw, Llanfrothen.

7th, 8th, 9th March. Carreg y Foel Gron, off the B.4407.

9th, 10th, 11th, 13th, 14th March. Cwt y Bugail Quarry, Manod.

15th March. Dolwreiddiog, Llanbedr.

We shall be filming between 0900 and 1730 approximately on each of the above days. Should you require any further details, please do not hesitate to contact me - my office is Room 210, Union House, Shepherds Bush Green, London W.12. My extensions are                      and

Thank you for your attention.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who".





**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

16th February 1983

The Chief Superintendent,  
Ruislip Police,  
The Oaks,  
Ruislip,  
Middlesex.

Dear Sir,

We are planning to film a short sequence for "Doctor Who" at No.2, West Common Road, Uxbridge, on the afternoon of 17th March 1983.

The scene involves a lady leaving the house, and walking past the village pond, and we anticipate filming between 1500 and 1700 in the afternoon.

The unit would be based at Denham that day, and only the essential technicians' cars would be required in Uxbridge during the afternoon (eight approximately). The filming is straightforward, and we do not anticipate any difficulties.

Should you require any further details, please do not hesitate to contact me at the above address. (Our extension is        )

Thank you for your attention.

Yours faithfully,

(Jeremy Silberston)  
Production Manager, "Doctor Who".

16th February 1983.

Richard Matthews Esq.,

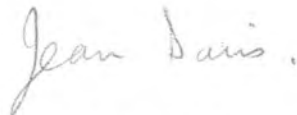
Dear Mr. Matthews,

I enclose a script of the "Doctor Who" 'special', in which we would like you to play Rassilon for us.

There willbbe a read-through on 25th February at 5.30 p.m. in Room 7065F, and then the main rehearsal period for the studio will be 19th to 28th March, our studio days will be 29th, 30th and 31st March - though I think you will only be needed on one of them.

We do hope you will like the part.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt.

18th February 1983.

William Kenton Esq.,

Dear Mr. Kenton,

I enclose a script of the "Doctor Who" 'special', in which we would like you to play the Cyber Scout for us.

The filming will take place in North Wales, and there will be a read-through before then on Friday, 25th February, at 5.30 p.m., in Room 7065F. After this there will be a party to celebrate 20 years of the programme. I enclose an invitation.

We look forward to seeing you then.

Yours sincerely,

(Jean Davis)

Assistant to Peter Moffatt,

18th February 1983.

Keith Hodiak Esq.,

Dear Keith Hodiak,

Despite the fact that you are not going to be very vocal in our "Doctor Who", I enclose a script, so that you will know how your part fits in with our filming, and what you will have to do. The sequence where the Raston Robot first appears begins on page 119.

There will be a party to celebrate 20 years of "Doctor Who" on the evening of Friday, 25th February, and I enclose an invitation for this. We very much hope you will be able to be there.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt.



"DOCTOR WHO" - 'THE FIVE DOCTORS'

TECHNICAL RECCE.

21st February

Dep. London Euston 0900  
arr. Llandudno Junction  
1259

Peter Moffatt  
Jeremy Silberston

Collect Land Rover 1.

Recce p.m.

Sleep: Oakley Arms,  
Maentwrog.

22nd February

Dep. London Euston 0900  
arr. Llandudno Junc. 1259

John Baker  
John Gatland  
Archie Dawson  
June Collins  
Malcolm Thornton  
John Brace  
Pauline Seager  
Jean Payre

Peter and Jeremy meet  
train with Land Rover 1  
Collect Land Rover 2

Meeting us at Llandudno  
Junction.

Gavin Burkett

LUNCH

Recce : P.m.  
Wasteland 1 & 2  
Int caves

Sleep: Oakley Arms,  
Maentwrog.

23rd February

Dep. hotel 0900

Recce : A.m.  
Eye of Orion  
Rose Garden  
Wasteland 3

return to Llandudno Junction.

(at latest)

Dep. Llandudno Junct. 1457  
arr. London Euston 1848

24th February

London recce.

Rendezvous 1000 at  
(see map)  
YMCA Hostel, Hayling Lane,  
Upper Denham, Bucks.

Recce : Ext. Unit  
Ext. Sarah's home





WASTELAND  
2

UNIT  
HOTEL

WASTELAND  
1

BLAENAU  
FFESTINIOG

FFESTINIOG

Maentwrog

Gellilydan

ROMAN  
AMPHITHEATRE

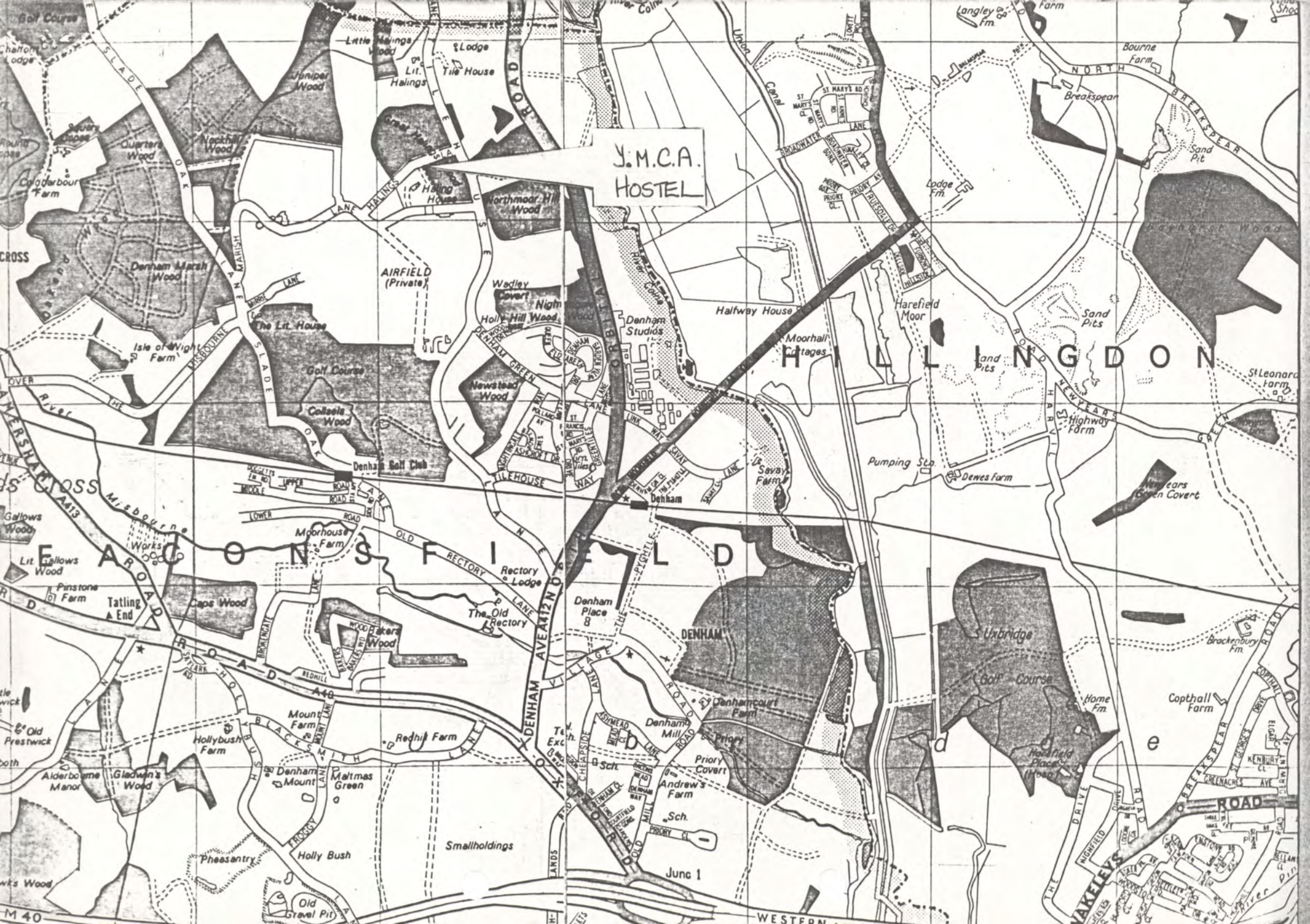
ROMAN FORT



# WASTELAND

## 3





Y.M.C.A.  
HOSTEL



# BBC TV Property & Drape Requirements

From Director PETER MOFFATT

Room No. 210 Union House Extn.

To Manager Scenic Properties Buyers

Production DR. WHO SPECIAL

Designer MALCOLM THORNTON Extn.

Scenic Properties Buyer ROBERT FLEMING Extn.

Leh Room No. 503 T.R.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.  
50/LDL FOOLY

Ealing.

Location/Country

Denham

Studio

File C 1 = Paper Colour Y

## Copies to

Director (3)	Night Manager
Designer	(Scenic Servicing)
Scenery Manager	Hired/Movement (2)
Scenic Prop. Buyer	
Man. Props (O&S) (5)	
Petty Cash	
Booking Clerk	
Designer Eal.	
Film Op. Sup. Eal.	
Armourers	

## Memos to

T.O.M.
Catering
Sound Maintenance
H/Engineers
H/Electricians

Date Due 21-2-83

Date Recd. 21-2-83.

## FILMING ACTION PROPERTY LIST FOR DENHAM FILMING ON THE 17th March

To be ready to load from Movement Control, T.C. at 07.00 on 17th March & travel to YMCA Hostel, Hayling Lane, Upper Denham - off-loaded at the end of the day.

Scenery

- 1 London-Bus stop - see designer

## OUT OF VISION

- 2 6 Traffic Cones
- 3 4 black rubbish bags
- 4 2 bars of soap
- 5 SIX Dust sheets
- 6 4 loo rolls soft

## VEHICLE LIST

- 7 Bessie + Driver - Y.M.C.A. Hostel, address above at 08.30 on 17th March.

WED

Robert Fleming  
23/83

Pauline Seape



# Property & Drape Requirements

From Director PETER MOFFATT

Room No. 210 Union House Extn.

To Manager Scenic Properties Buyers

Production DR. WHO SPECIAL

Designer MALCOLM THORNTON

Scenic Properties Buyer  
ROBERT FLEMING

Reh. Room No. 503 T.R.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Project No. 50 LDL F001Y

Ealing. STAGE 2

Location/Country

Studio

File C/F

Paper Colour Y

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due 21-2-83

Date Recd. 21-2-83

## FILMING ACTION PROPERTY LIST

For setting on 16.3.83 at T.F.S. EALING, Stage 2  
for Filming on Friday 18th March 1983.

1. 1 whisky bottle HBS
2. 6 whisky glasses HBS
3. 2 trays HBS
4. 1 bottle of burnt sugar
5. 2 Intercoms for desk
6. ast. desk dressing
7. wire rope & meathooks (from location Filming)

FRI

Robert Fleming  
2/3/83



# BBC TV Property & Drape Requirements

From Director PETER MOFFATT

Room No. 210 Union House Extn.

To Manager Scenic Properties Buyers

Production DR. WHO SPECIAL

Designer MALCOLM THORNTON

Scenic Properties Buyer  
ROBERT FLEMING

Leh. Room No. 503 T.R.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.  
50/LDL FOOLY

Ealing.

Location/Country

Denham

Studio

File C 1 =

Paper Colour

## Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

## Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due 21-2-83

Date Recd. 21-2-83

## FILMING ACTION PROPERTY LIST FOR DENHAM FILMING ON THE 17th March

To be ready to load from Movement Control, T.C. at 07.00 on 17th March & travel to YMCA Hostel, Hayling Lane, Upper Denham - off-loaded at the end of the day.

Scenery

1. 1 London-Bus stop - see designer

## OUT OF VISION

- 2 6 Traffic Cones
- 3 4 black rubbish bags
- 4 2 bars of soap
- 5 <sup>Six</sup> Dust sheets
- 6 4 loo rolls soft

## VEHICLE LIST

7. Bessie + Driver - Y.M.C.A. Hostel, address above at 08.30 on 17th March.

THUR

Robert Fleming  
2/3/83

Pauline Seape



# BBC TV Property & Drape Requirements

Director PETER MOFFATT

Room No. 210 Union House Extn.

Manager Scenic Properties Buyers

Production DR WHO SPECIAL - 6K

Filming O.B. Date 5-16 March '83

Designer MALCOLM THORNTON Extn.

Setting Date

Scenic Properties Buyer ROBERT FLEMING Extn.

Studio Reh.

Room No. 503 T.R.R. N. Acton

V.T.R.

Order No. H T/C ZERO DELIVERY COLLECTION DATE .....

Project No.  
50/LDL FOOLY

Ealing.

Location/Country  
N. Wales

Studio

File C 11

Paper Colour

## Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

## Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due 21-2-83

Date Recd. 21-2-83

## FILMING ACTION PROPERTY LIST FOR NORTH WALES ONLY:

To be ready to load from Movement Control, T.C. on THURSDAY, 3rd March (time tba). Travel to Blaenau, Ffestiniog on the 4th March - ready to shoot on 5th March.

- P 1. 1 Sketch Pad
- P 2. 3 Sketching Pencils -
- P 3. 1 pr. of secateurs
- H 4. 1 watering can. HBS
- Designer 5. Broken metal grille (page 55) - designer will advise.
- P 6. Musical Descant Recorder - to be played by Pat Troughton - apparently this was a prop frequently seen when Troughton was the Dr. KEEP
- H 7. Spare robot weapons - Liaise with Vis FX (Ext. 3865)
- H 8. Qty. of steel wire/rope - Liaise with Vis FX.
- P 9. 1 fp. Lighter for the Brigadier - KEEP
- P 10. Spare flints, petrol or gas for above item 9.
- On location 11. Tree stump or small tree - on location - see designer - the wire/rope will get tied round this and will need to get taut.
- H 12. Qty. of meat hooks or similar that the spare robot weapons will hang from - these get taken by Dr. & used to slide down rope. DISCUSS.

## VEHICLE LIST

- H 13. Bessie + Driver Needed on location on the 14 & 15th March - details will follow.

H 13A. 6 traffic cones



# Property & Drapery Requirements

From Director DR WHO SPECIAL

From No. 210 Union Ho.

Extn.

Manager Scenic Properties Buyers

Production

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Project No.	File	Paper Colour
Ealing.		
Location/Country		
Studio		
Copies to		
Director (3)	Night Manager	
Designer	(Scenic Servicing)	
Scenery Manager	Hired/Movement (2)	
Scenic Prop. Buyer		
Man. Props (O&S) (5)	Memos to	
Petty Cash	T.O.M.	
Booking Clerk	Catering	
Designer Eal.	Sound Maintenance	
Film Op. Sup. Eal.	H/Engineers	
Armourers	H/Electricians	
Date Due		
Date Recd.		

## FILMING ACTION PROP LIST (NORTH WALES) CONT.

Page 2.....

- |           |     |  |
|-----------|-----|--|
| H         | 14. | 20 folding chairs  |
| H         | 14A | 3 trestle tables   |
| T/C       | 15. | 1 doz. blankets  |
| FILM OPS. | 16. | 2 calor gas portable heaters with gas tanks  |
| T/C       | 17. | Qty. of dust sheets or suitable non-slip covering to lay on floors to keep mud at bay. (approx. 6 dust sheets should do) |
| P         | 18. | 12 Heavy duty torches + Spare Batteries  |
| H         | 19. | 2 doz. black rubbish bags  |
| T/C       | 20. | 1 doz. soft loo rolls  |
| T/C       | 21. | 12 reels of 1" double-sided tape   |
| T/C       | 22. | 6 hand towels  |
| T/C       | 23. | 2 buckets  |
| P/C       | 24. | 1 doz. bars of soap.   |
| H         | 25. | 1 Padale   |
| H         | 26. | 1 Funtling Pole  |
| T/C       | 27. | 2 <sup>reels</sup> lengths of nylon line (2 lightweight) (Many thanks)   |
| T/C       | 28. | length of 'dayglo' line HBs  |

Pauline Seager.  
- Please see Prop List for Denham & Stage filming.

Robert Fleming  
24/2/83

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

21.2.83

DOCTOR WHO SPECIAL: 'THE FIVE DOCTORS'

Sarah Bird

---

Confirming our telephone conversations,  
please engage the following artists to  
take part in our 90-minute special -  
dates 25th to 31st March, 1983, Type 1:-

Deborah Watling to play Victoria

Wendy Padbury to play Zoe

Caroline John to play Liz Shaw ( )

(John Nathan-Turner)



21st February 1983.

John Tallents Esq.,

Dear Mr. Tallents,

I enclose a script of the "Doctor Who" 'special', in which we would like you to play the Guard for us.

There will be a read-through on 25th February, at 5.30 p.m., in Room 7065F. This will be followed by a party to celebrate 20 years of the programme - I enclose an invitation, and hope to see you then.

Yours sincerely,

*Jean Davis.*

(Jean Davis)

Assistant to Peter Moffatt.

21st February 1983

Stuart Blake Esq.,

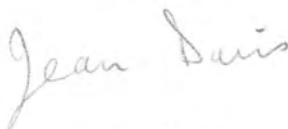
Dear Mr. Blake,

I enclose a script of the "Doctor Who" 'special', in which we would like to play the Commander for us.

There will be a read-through on 25th February, in Room 7065F, at 5.30 p.m. This will be followed by a party to celebrate 20 years of the programme, and I enclose an invitation for this.

We look forward to seeing you.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt

**From:** Assistant to Peter Moffatt.

Room No. 6

Building: 210 Union Ho.

Tel.

Ext.:

date: 22.2.83

**Subject:** "DOCTOR WHO" 'SPECIAL' 6K: TECHNICAL RUN

**To:** Malcolm Thornton, Steve Fawcett, Colin Lavers, Jill Hagger,  
Don Babbage, Derek Thompson, Martin Ridout, Dave Chapman,  
John Brace, Alec Wheal.

It has been decided to hold our technical run for the above  
programme half an hour later. This means it will now be at  
11.00 a.m. on Saturday, 26th March, T.R.R. North Acton.

We look forward to seeing you, and hope the new time is convenient.

*Jean Davis*

(Jean Davis)

Assistant to Peter Moffatt.



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

23.2.83

DOCTOR WHO SPECIAL:    'THE FIVE DOCTORS'

Sarah Bird

---

Please engage Richard Franklin to play  
the part of Captain Yates, overall dates  
23rd March to 29th March, Type 1. His  
agent is Angela at Barry Stacey Promotions

(John Nathan-Turner)

jj

23rd February 1983.

Roy Skelton Esq.,

Dear Mr. Skelton,

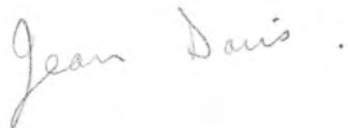
I enclose a script of the "Doctor Who" 'special', in which we would like you to do the voice of the Dalek for us.

I believe your agent will have told you about the party on Friday 25th, but there is also a read-through on the same day at 5.30 p.m. in Room 7065F, and we wondered if you would be free to come to this.

After that, your first date with us will probably be 25th March.

We look forward to seeing you.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

24.2.83

THE FIVE DOCTORS

Peter~~z~~ Moffatt

c.c.: Jeremy Silberston

---

For your information Peter Davison and Patrick Troughton will be appearing on BBC's Breakfast TV show on the morning of March 1st (possibly also John Leeson). This will not affect your rehearsals in any way.

(John Nathan-Turner)

jj



24th February 1983

Paul Jerricho Esq.,

Dear Paul Jerricho,

I enclose a script of the "Doctor Who" 'special', in which we would like you to play the Castellan again.

We shall be rehearsing the studio sequences in the BBC's rehearsal block in North Acton from the 19th to the 28th March, and the studio days are 29th, 30th and 31st March.

We hope you will be doing it.

Yours sincerely,

A handwritten signature in cursive script, reading "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt.



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

25th February 1983.

The Oakley Arms Hotel,  
Maentwrog,  
Gwynedd.

Dear

Please find enclosed the room chart showing who should have which room. You can use it with the following list:

Room 1.	Peter Davison Patrick Troughton Jon Pertwee	4th - 7th March inclusive. 8th - 11th March inclusive. 12th - 15th March inclusive.
Room 2.	Colin Lavers	4th - 15th March inclusive.
Room 3.	Mark Strickson Anthony Ainley Anthony Ainley	4th - 5th March inclusive 6th - 8th March inclusive 13th - 15th March inclusive
Room 4.	Peter Moffatt	4th - 15th March inclusive
Room 5.	Jill Hagger	4th - 15th March inclusive
Room 6.	Janet Fielding Nicholas Courtney Elisabeth Sladen	4th - 7th March inclusive 8th - 11th March inclusive 12th - 15th March inclusive
Room 7.	Camilla Gavin	4th - 15th March inclusive
Room 8.	Peter Halston	4th - 15th March inclusive
Room 9.	Fay Hammond	5th - 15th March inclusive
Room 10.	Carole Ann Ford John Nathan-Turner	6th - 7th March inclusive 8th - 15th March inclusive
Room 11.	Naomi Donne	4th - 15th March inclusive
Room 12.	Carl Levy	4th - 15th March inclusive
Room 14.	Philip Winter	4th - 15th March inclusive
Room 15.		
Room 16.	Jean Davis	4th - 15th March inclusive
Private Room	Richard Hurndall June Collins	4th - 8th March inclusive 12th - 15th March inclusive.

(Cont.)



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

- 2 -

I hope this is all clear. The prices are as discussed:

£17 for rooms with bath.

(I thought £16 for the room + shower was fair)

£15 for a large room without bath.

£13 for a smaller room without bath.

I shall be up on the 3rd of March, and will make sure you're happy with things.

Best regards,

(Jeremy Silberston)  
Production Manager, "Doctor Who".

P.S. I may fill Room 15, but as it's a bit small, won't unless I have to, so do let it yourselves if you wish.



"DOCTOR WHO" - 4th-15th March inclusive.

The Oakley Arms Hotel

		4th	5th	6th	7th	8th	9th	10th	11th	12th	13th	14th	15th	16th.
Room 1	£17	(PETER	DAVISON		)	(PATRICK TROUGHTON		)	(JON PERTWEE				)	
Room 2	£17	(←				COLIN LAVERS							)	
Room 3	£17	(MARK		(ANTHONY AINLEY	)						(ANTHONY AINLEY		)	
		(STRICKSON)												
Room 4	£17	(←				PETER MOFFATT							)	
Room 5	£17	(←				JILL HAGGER							)	
Room 6	£17	(JANET FIELDING		)	(NICHOLAS COURTNEY		)	( ELISABETH SLADEN					)	
Room 7	£17	(←				CAMILLA GAVIN							)	
Room 8	£15	(←				PETER HALSTON							)	
Room 9	£15		(←			FAY HAMMOND							)	
Room 10	£17			{ CAROLE ANN		(←		JOHN NATHAN-TURNER					)	
				FORD										
Room 11	£16	(←				NAOMI DONNE							)	
Room 12	£15	(←				CARL LEVY							)	
Room 14	£15	(←				PHILIP WINTER							)	
Room 15	£13													
Room 16	£13	(←				JEAN DAVIS							)	
Private Room	£17	( RICHARD HURNDALL		)						( JUNE COLLINS			)	



**BBC**  
**DOCTOR**

BRITISH BROADCASTING CORPORATION  
CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

25th February 1983

The Director of Public Relations,  
R.A.F.,  
M.O.D. Main Building,  
Whitehall,  
London S.W.1.

Dear Sir,

We shall be filming sequences for the "Doctor Who" programme in North Wales during early March in a low flying area near Ffestiniog and Harlech.

Although I realise it may not always be operationally possible, we would be most grateful if those controlling the air space in the area could be aware of our movements, to avoid overflying us, if at all possible, as aircraft noise does prevent us filming.

We shall be working in the following places, as follows:

5th March	between 0900 - 1700	Llanfrothen, nr. Penrhyndeudraeth
7th, 8th, 9th March	between 0900 - 1700	Carreg Y Foel Gron off the B.4407 near Ffestiniog.
11th, 13th, 14th March	between 09 - 1700	Manod Quarry, Cwm Teigl, near Ffestiniog.
15th March	between 0900 - 1700	Cwm Bychan, Llanbedr.

Thank you very much for your help and co-operation in this matter.

Yours faithfully,

(Jeremy Silberston)  
Production Manager, "Doctor Who".



**BBC tv**  
**DOCTOR WHO**

BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE:                      TELEX:  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

25th February 1983.

Balfour & Cooke,  
Windsor House,  
Windsor Place,  
Shrewsbury,  
Shropshire SY1 2BZ.

Dear

Re. "Doctor Who" filming at Plas Brondanw, 5th March.

Following our visit to Plas Brondanw earlier this week, may I confirm that we would like to film a short sequence in the garden there on the afternoon of 5th March. Mr. Roberts is quite happy to be with us that day, and we have agreed his fee.

The farmer does not see any difficulties, so we do not anticipate any problems, and I shall let Miss Baker know of our plans to film in the garden.

Thank you again for your help.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who".



Room 503,T.R.R.,  
N. Acton

## FILMING REHEARSAL SCHEDULE

Tel: 743-8000  
Ext.4058

DOCTOR WHO - SERIAL 6K

"THE FIVE DOCTORS"

DIRECTOR: PETER MOFFAT  
P.M: JEREMY SILBERSTON  
P.A: JEAN DAVIS  
A.F.M: PAULINE SEAGER

FRIDAY, 25 FEBRUARY

17.30 - 19.00 READ-THROUGH - In FULL CAST  
Conference Room 7065F  
at T.C.

20.00 - ? Drinks party in Bridge Lounge,T.C.

SATURDAY, 26 FEBRUARY )  
SUNDAY, 27 FEBRUARY ) DAYS OFF

MONDAY, 28 FEBRUARY (From Now on in 503 N.Acton)

10.30 Rehearse T.K.1, 3A, 4A, 5A. DAVISON DR., TURLOUGH  
TEGAN.

11.30 Rehearse TK.11A, 15B MASTER, SUSAN DAVISON,  
TEGAN.

11.45 Rehearse TK.15C, 15D, 15E. CYBER LEADER, LT.,  
CYBER SCOUT, DAVISON,  
MASTER, TEGAN, SUSAN.

12.30 - 13.30 LUNCH

13.30 Rehearse TK.16, 17. CYBER LEADER, LT, SCOUT,  
MASTER

Rehearse TK.25, 26 + Inserts CYBERMEN  
to studio (i.e. Tardis scanner)



TUESDAY, 1 MARCH

10.30	Rehearse TK.2, 10, 20	<u>HARTNELL DOCTOR, SUSAN</u> <u>TEGAN</u>
11.30	Rehearse TKs 3B, 3C	<u>TROUGHTON DOCTOR,</u> <u>BRIGADIER LETHBRIDGE-STEW.</u> <u>BRIG. CRICHTON, SERGEANT</u>
12.00 - 16.30 approx.	Reh. TKs 8, 11C, 13, 15A, 18, 21 a, 21B	TROUGHTON, BRIG. L-STEWART

BREAKING FOR LUNCH between 12.30 - 13.30

\*\*\*\*\*

WEDNESDAY, 2 MARCH

10.00 - 14.00	Rehearse as per Monday i.e. Tks. 1, 3A, 4A, 5A.	<u>DAVISON, TURLOUGH, TEGAN</u>
10.45	Tks. 11A, 15B	<u>MASTER, SUSAN, DAVISON</u> <u>TEGAN</u>
11.00	TKs 15C, 15D, 15E, 16, 17, 25, 26 + Studio TARDIS Scanner scenes.	<u>CYBER LEADER, LT., SCOUT</u> <u>MASTER, DAVISON</u>

\*\*\*\*\*

THURSDAY, 3 MARCH

10.00 - 14.00	Rehearse as per Tuesday, schedule i.e.	
10.00	TKs2, 10, 20	<u>HARTNELL, TEGAN, SUSAN</u>
10.45	TKs. 3B, 3C, 8, 11C 13, 15A, 18, 21A, 21B.	<u>TROUGHTON, BRIG. L-STEWART</u> <u>BRIG. CRICHTON, SERGEANT</u>

FRIDAY, 4 MARCH

TRAVEL TO WALES TO START FILMING  
SEE SEPERATE FILMING SCHEDULE.

\*\*\*\*\*



# BBCTV Property & Drape Requirements

From Director Peter Moffatt  
Room No. Union House 210 Extn.

To Manager Scenic Properties Buyers

Production DR WHO SPECIAL Filming Date 15th March 1983

Designer Malcolm Thornton Extn. Setting Date

Scenic Properties Buyer Robert Fleming Extn. Studio Reh.

Reh. Room No. V.T.R.

Project No.  
50/LDLF 001Y

Ealing.  
T.F.S

Location/Country

~~Stage 1~~ Stage 2

File C/F Paper Colour Y.

## Copies to

Director (3)  
Designer  
Scenery Manager  
Scenic Prop. Buyer  
Man. Props (O&S) (5)  
Petty Cash  
Booking Clerk  
Designer Eal.  
Film Op. Sup. Eal.  
Armourers

Night Manager  
(Scenic Servicing)  
Hired/Movement (2)

## Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due 28-2-83

Date Recd. 25-2-83

Order No. H T/C ZERO DELIVERY COLLECTION DATE 15th March

## DESIGNERS DRESSING PROPS

### UNIT H.Q. BRIGADIERS OFFICES

H	501	1 Carpet 12'x 10' modern plain s/hve
H	502	2 Rugs 6' x 4' approx.
T/C	503	3 Desks nos. 4✓ 12✓ 40✓
T/C	504	1 Low table 4' x 2' no. 331 - the one with good legs please
H	505	6 Filing cabinets
T/C	506	1 Desk chair no 151✓ light wood, swivel
T/C	507	2 S/chair 2 no. 104✓
T/C	508	1 Typist chair no 65✓
T/C	509	1 Hat stand no 13✓
H	510	1 Drinks cabinet or trolley
H	511	1 Storage unit
T/C	512	10 Boxes books D.W.S.
H	513	3 Storage trolley desk lamps
H+T/C	514	3 x telephones non / prac - 2 grey 1 blue
H	515	1 x typewriter
T/C	516	6 Wall mounted notice boards HBS & labelled
H	517	Assorted pictures A8M
H	518	Assorted wall dressing
T/C	519	Assorted small dressing HBS
T/C	520	General office dressing HBS
T/C	521	Files etc HBS
T/C	522	Desk dressing HBS
H	523	1 Bay cut ivy
H	524	4 standing bushes
H	525	12 Grassmats

FRI



# Party & Drape Requirements

CONTINUATION SHEET

Page No. 2

er No.

H T/C

Production DR WHO SPECIAL

V.T.R. 16 - 18 March 1983

## UNIT H.Q. BRIGADIERS OFFICES CONT....

P	526	1 Bag Peat
T/C	527	3 Blinds <del>venetian</del> venetian HBS & labelled
P	528	Magazines
T/C	529	4 Cushions HBS
T/C	530	4 armchairs nos. 16, 18, 5, 7 - labelled
T/C	531	1 bookcase no. 4Q
T/C	532	filmg cabinet no. 5
H	533	ast. cactus plants
T/C	534	1 picture no. 171A
T/C	535	table no 3
T/C	536	lge. Berge cord carpet (ex. 'The Climber' - labelled)
H	537	2 alarm buttons
H	538	6 light switches
H	539	3 wooden wall brackets + 6 shades
H	540	2 modern wall lights

Robert Fleming  
1/3/83

# BBC TV Property & Drape Requirements

From Director Peter Maffatt

Room No. Union House 210

Extn.

To Manager Scenic Properties Buyers

Production

DR WHO SPECIAL

Filming O.B. Date

17/3 March

Designer

Malcolm Thornton

Extn.

Setting Date

Scenic Properties Buyer

Robert Fleming

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE 16/3/83

Project No.

50/ LDLF 001Y

Ealing.

Location/Country

London

Studio

File

C/F

Paper Colour

Y

Copies to

Director (3)

Designer

Scenery Manager

Scenic Prop. Buyer

Man. Props (O&S) (5)

Petty Cash

Booking Clerk

Designer Eal.

Film Op. Sup. Eal.

Armourers

Night Manager

(Scenic Servicing)

Hired/Movement (2)

Memos to

T.O.M.

Catering

Sound Maintenance

H/Engineers

H/Electricians

Date Due

28-2-83

Date Recd.

25-2-83

DESIGNERS DRESSING PROPS

LOADING 0700HOURS M/C

Thurs. 17th March '83

U.N.I.T. Headquarters

HBS & labelled

H

H

P

H

H

H

P

501

3 off venetian blinds

502

2 x +7' Evergreen trees on bases (cypress)

503

1 +4' dark laurel bush

504

12 clumps coarse grass

505

6 shrubs etc to mark roads signs +4'

Sarah House Ext

506

1 Bay tree in tub +4'-5'

507

2 Window boxes with bulbs

508

1 Milk bottle holder and bottles.

WED

Robert Fleming  
11/3/83



Assistant to Peter Moffatt

210 Union House

25.2.83

"DOCTOR WHO" FILMING, STAGE 2: DRESSING ROOMS

Carol Gurney.

As discussed on the phone today, we would like to book 6 dressing rooms for our filming on Stage 2 on Friday, 18th March. They are for the following people:

- |                      |                      |
|----------------------|----------------------|
| 1. PATRICK TROUGHTON | 2. NICHOLAS COURTNEY |
| 3. JON PERTWEE       | 4. ELISABETH SLADEN  |
| 5. DAVID SAVILE      | 6. RAY FLOAT         |

Many thanks.

(Jean Davis)

Assistant to Peter Moffatt



From: Television Safety Officer

Room No. 8  
Building:

7096 T.C.

Tel.  
Ext.:

date: 28th February 1983

Subject: SAFETY INSPECTION OF WASTELAND AREAS FOR DR. WHO FILMING NEAR FFESTINIOG

To: Jeremy Silberston, P.A.

c.c.: Dir. Peter Moffat  
Fac. Man.  
A.C.S.O.

Here is the report following my visit for your Production of Dr. Who with you to Wasteland 1 and 2 near Ffestiniog, North Wales. Wasteland 1 should not present you with any problems. However, the area to Wasteland 2 there are several points to bear in mind as follows:-

For the arrow sequence, safety harnesses should be provided for technical equipment and personnel on this location and a suitable method of securing the harness lines should be found. This may have to be in the form of special stakes rammed into the ground. Alternatives should also be thought about as it is not known what lies beneath the top grass surface i.e. soil or solid rock.

The derelict shell of the building where an arm is to come through the wall; care should be taken when removing stones from the 2 ft. thick wall. The stone in question appears as though it should be alright when removed. However, having removed the first stone a visual inspection should be undertaken to ascertain the stability of the structure when the remaining stones are to be taken out.

Cave number 1; there is a loose slab of rock above the cave entrance. This loose slab of rock should be removed and a further inspection undertaken to ascertain that the cave entrance is then safe for BBC use. Similarly, Cave number 2 appears at this moment to be of sound structure. However, there is a ledge above the entrance which should be inspected to ensure that yet again there is nothing likely to fall onto artists and staff working below.

Inside the slate mine. All artists and staff should be provided with safety helmets. Emergency lighting should be provided and I understand that the Owner of the mine has agreed to the set up of a battery light system. Any other emergency lighting system should be powered separately to the film lighting supply. In any case I would recommend that some good rechargeable torches are made available for your use. Barrier rope should be placed at strategic points inside the mine to guide artists and staff to the various locations. This will also serve to prevent access to unauthorised areas. The stakes that you have already probably obtained may have to be used in conjunction with the barrier rope. I understand from the Manager of the mine that radio communication does not work all that well and I understand that he does have a landline telephone system that could be used. I recommend that you ask the mine Manager to set up a landline telephone from an appropriate point inside the mine so that communication can be maintained in the event of personnel walkie talkie type failure inside the mine. I strongly do not recommend that gas appliances of any kind are taken into the slate mine. All artists and staff should be warned of the dangers of exploring the various sites that you are using. I will make myself available on location to advise on the set up inside the mine and also to check the cave entrances that are used for your sequences. If there are any matters arising from this report, I would be pleased to be of assistance.

*Gavin Birkett*

(Gavin Birkett)

lf

**From:** Bill Sellars Producer 'All Creatures Great and Small'

Room No. &  
Building: 213 Threshold

Tel.  
Ext.:

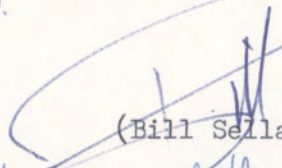
date: 28.2.83

**Subject:** PETER DAVISON

**To:** John Nathan-Turner Producer 'Doctor Who' c.c.: Sarah Bird  
Carol Atterbury  
Ian Brindle

In reply to your memo of the 24th February I note Peter Davison's availability from the 25th April to the 3rd June.

The question of hair length need not be a problem if it is possible to achieve a period look without cutting. Anyway as both 'All Creatures Great and Small' and 'Doctor Who' are BBC programmes I am sure an acceptable compromise can be reached which is not detrimental to either without resorting to arbitration. !!!

  
(Bill Sellars)

cbw

I do hope "an acceptable compromise" can be reached with regard to PD's hair length as in the first story to be filmed of the next season <sup>of DW</sup> (13th June onwards) Peter will be <sup>seen</sup> swimming underwater



28th February 1983.

Miss Caroline John,

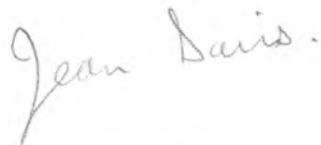
Dear Miss John,

I enclose a script of the "Doctor Who" 'special' in which we would like you to play Liz for us again. Your scene is among the pink pages.

We shall be rehearsing in the BBC's rehearsal block in Victoria Road, North Acton, Room 501, and we will be in touch with you later to give you details of your call.

We look forward to seeing you then.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt



28th February 1983.

Miss Wendy Padbury,

Dear Miss Padbury,

I enclose a script of the "Doctor Who" 'special' in which we would like you to play Ze for us again. Your scene is among the pink pages.

We shall be rehearsing in Room 501 in the BBC's rehearsal block in Victoria Road, North Acton, and we will be in touch with you later to give you details of your call.

We look forward to seeing you then.

Yours sincerely,

*Jean Davis*

(Jean Davis)

Assistant to Peter Moffatt

28th February 1983

Miss Deborah Watling,

Dear Miss Watling,

I enclose a script of the "Doctor Who" 'special', in which we would like you to play Victoria for us once more - your scene is among the pink pages.

We shall be rehearsing in Room 501, in the BBC's rehearsal block in Victoria Road, North Acton, and we will be in touch with you later to give you details of your call.

We look forward to seeing you then.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt

'THE SIX DOCTORS' : ARTISTS ALREADY CONTRACTED

<u>ARTIST/PART</u>	<u>ENGAGEMENT</u>	<u>AGENT</u>
RICHARD HURNDALL 1st Doctor	25 Feb - 31 Mar	Essanay Ltd
PATRICK TROUGHTON 2nd Doctor	25 Feb - 31 Mar	Maurice Lambert Filmrights
JON PERTWEE 3rd Doctor	11 - 31 Mar	Maggie Bate Richard Stone
PETER DAVISON 5th Doctor	25 Feb - 31 March	John Mahoney
ANTHONY AINLEY The Master	25 Feb - 31 March	Direct
CAROLE ANN FORD Susan	25 Feb - 31 March	Barry Burnett
NICHOLAS COURTNEY Lethbridge-Stewart	25 Feb - 31 March	David Daly
JANET FIELDING Tegan	25 Feb - 31 March	Hugh Alexander Int. Artistes
MARK STRICKSON Turlough	25 Feb - 31 March	Jan Evans Evans & Reiss
ELISABETH SLADEN Sarah Jane Smith	25 Feb - 31 March	Todd Joseph Joseph & Wagg
David Banks Cyber Leader	25 Feb - 31 March	Margaret Lindsey Trafalgar Perry
PAUL JERRICHO Castellan	18 March - 31 March	Nicola Jeremy Conway

check Cyber Lieut - Mark Hardy.



TOM BAKER

18-23 Octob er : Scunthorpe

24-30 " Belfast

31-6th November Mould, Wales

7-13 " Plymouth

14- Norwich

22-27 " Newcastle

York

6-12 Dec Brighton

13-18 " Poole, Dorset

GND

# DOCTOR WHO

*File...*

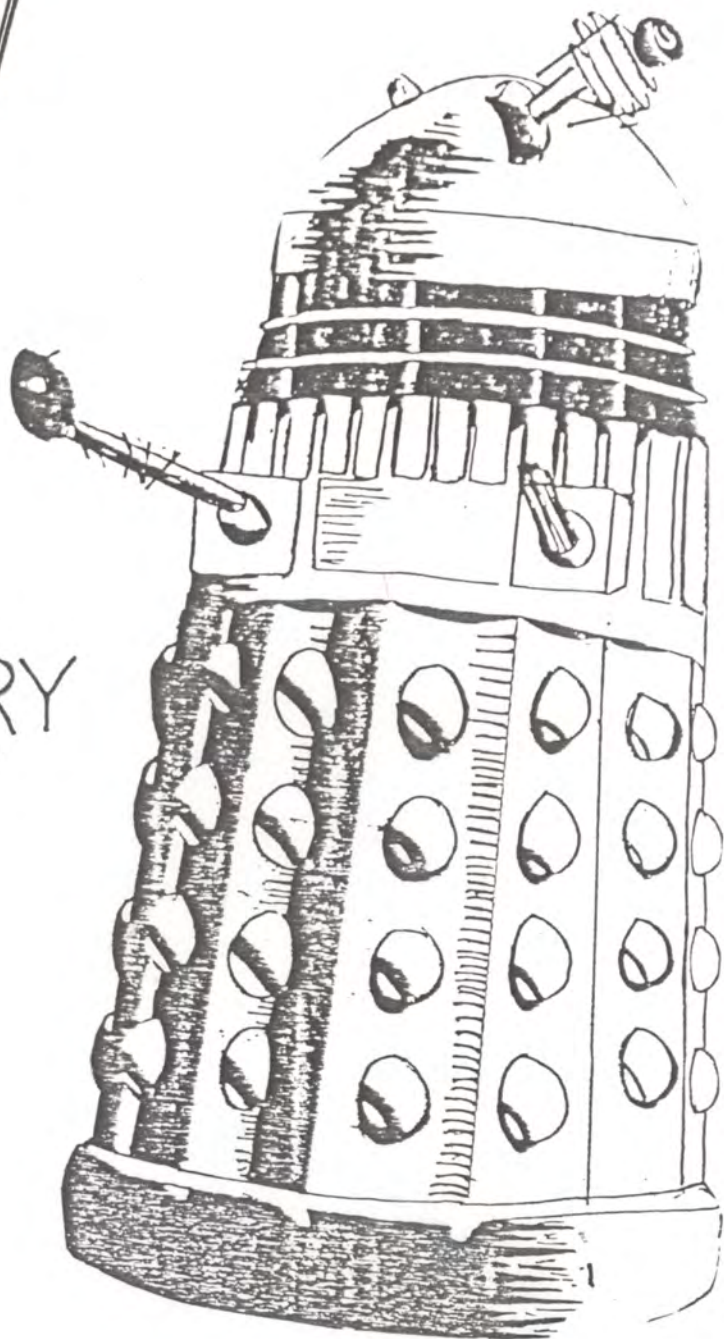
20TH

ANNIVERSARY

SPECIAL

1983

CODE 6K



Five Doctors Who are left to right: William Hartnell, Patrick Troughton, Jon Pertwee, Tom Baker, Peter Davison



FROM: Production Associate, DOCTOR WHO

ROOM &  
BLD.

203 UH

PABX:

SUBJECT: PRODUCTION SCHEDULE: DOCTOR WHO

Subtitle: The Special (W/T) Code: 6K (20th Anniversary

Programme No: 50/LDLFOOLY

To: Judy Donovan/Linda Noades, 401 Threshold House

Copies to:

Director and team: Peter Moffatt, Jeremy Silberston  
Pauline Sagger, Jean Davis

John Nathan-Turner, 204 Union House

Brian Hodgson, Radiophonic Workshop, Maida Vale

Dick Mills, Radiophonic Workshop, " "

Composer

TM1

TM2

VE

SS

Andi Stroud, Sypher Bookings, 7041 TC

Sam Andrew, Programme Planning, 7041TC

Neil Pittaway, Programme Planning, 7041 TC

Maria Marshall, 4029 TC

Jenny Stone, 4024 TC

Audrey Cornish, 4024 TC

Manager, Series/Series, 404 Threshold

Deputy Manager, " " "

Management Assistant, " "

Sue Northwood, Ceefax, 7059 TC

---

Would you please submit forms to cover the following bookings,  
copy to me please as soon as possible. Many thanks.



<u>PRODUCTION SCHEDULE:</u>	<u>DATES:</u>	<u>REQUIREMENTS:</u>
<u>RECORDINGS:</u>	<u>WEEK 13</u> Tuesday 29th March 1930-2200  Wednesday 30th March 1430-1715 1930-2200  Thursday 31st March 1430-1715 1930-2200	<p>Roll back and mix throughout, please, and VHS copies throughout with time code in vision.</p> <p>NB: <u>PRODUCTION MANAGER:</u>            Although I request roll back and mix throughout, and Programme Planning endeavour to service this, would you please confirm recording sessions that require roll back facilities as soon as your recording orders are finalised so I can inform Planning and release resources not required.</p>
<u>T E TO TAPE TRANSFER:</u>	<u>WEEK 16</u>  Monday 18th April	Four hours x two machines, please.
<u>GALLERY ONLY:</u>	<u>WEEK 16</u>  Wednesday 20th April  TC6	11.00 - 22.00 rehearse/record (electronic effects) with:- 3 independent record/insert machines to have sync replay lines. Reverse talkback to Gallery. 2 sound tie lines for time code from 2 insert machines. Quantel 5001 booked.
<u>VT EDITING:</u>	<u>WEEK 17</u>  Wednesday 27th April  <u>WEEK 18</u> Saturday 30th April Sunday 1st May Tuesday 3rd May Thursday 5th May Friday 6th May	6 days x three machines  Would the director please note that a ¼" sound recording is to be made of the edited programme at the technical review, with programme sound on one track and time code pulse on the other. This is for reference use by the Radiophonic Composer. Production Assistant to provide ¼" tape (available from Tech. Ops. Stores)  Please request 0900 - 1845

PRODUCTION  
SCHEDULE

DATES

REQUIREMENTS

PRODUCER'S  
VHS COPY

One x 90'

Tuesday 3rd May after  
1845 when edit finishes.

Required for viewing on  
4th May by producer before  
edit day on 5th May.

One VHS copy is  
required for use by the  
producer. Time code  
in vision please.  
starting at 10 00 00.

Duration of Special:  
90 minutes

RADIOPHONICS  
VHS COPIES:

7th May

Two VHS copies are  
required for use by  
Radiophonics Workshop,  
both copies to have in  
vision time code starting  
at 10 00 00.

NB. PRODUCTION ASSISTANT

Please ensure spool no.  
of completed programme  
is passed to Judy & Linda  
or me promptly. If, at  
any time, it is thought  
you will not meet any  
of the above VHS dub  
dates please inform  
Facilities Clerk and  
Production Associate  
soonest.

VHS REVIEW:

Monday 9th May

Review to take place  
in Room 403 Union House  
- 1030 onwards. Review  
to be attended by:

Martin Ridout  
Dick Mills

SYMPHER DUB:

TBA

Should any episode not  
complete dubbing, it is  
essential that you inform  
Andi Stroud (Sypher  
Bookings ext. 1806)  
and Production Associate  
immediately.

PROGRAMME: DR WHO 'SPECIAL'

ARTIST: TERRANCE DICKS

PROG IDENT NOS: 50/LDL F001Y

FILMING DATES: Weeks 10 &amp; 11

LOCATION:

REHEARSAL DATES: Film: 25.2.83-4.3.83

STUDIO DATES: 29/30/31 March 1983

EXT: ROOM: Studio: 19-28.3.83

		ROOM NO	EXT
PRODUCER	JOHN NATHAN-TURNER	204 UNION	
SCRIPT EDITOR	ERIC SAWARD	212 UNION	
PROD. ASSOCIATE	JUNE COLLINS	203 UNION	
DIRECTOR	PETER MOFFATT	210 UNION	
P.A.	JEREMY SILBERSTON		
A.F.M.	PAULINE SAEGER		
ASSISTANT	JEAN DAVIS		
DESIGNER	MALCOLM THORNTON	457 Sc Blk	
Asst.			
DESIGN EFFECTS	JEAN PEIRE		
COSTUME	COLIN LAVERS	3026 TC	
ASSY	STEVE FAUCETT	E711 TC	
MAKE-UP	JILL HAGGER	G07 250 W.A.	
VISUAL EFFECTS	JOHN BRACE		
Asst.			
TM1	DON BABBAGE	4033 TC	
TM2	DEREK THOMPSON	" "	
ELECTRONIC EFX	DAVE CHARTMAN	4024 TC	
SOUND SUP	MARTIN RIDOUT	4029 TC	
GRAM OPS	JOHN DOWNES		
SP. SOUND	DICK MILLS	8 MAIDA VALE	
COMPOSER	PETER HOWELL		
VISION MIXER			
PROP BUYER			
FLOOR ASSISTANT	CHRIS STANTON		
BOOKER	SARAH BIRD	S310 SULGRAVE	
BOOKING ASST	SHEILA HODGES	S313 "	
CAMERA CREW	ALEC WHEAL		
SCENE CREW			
GRAPHICS	IAN HEWITT	206a Sc Blk	
F.O.M.	GRAHAM RICHMOND	W104 TFS	
CAMERAMAN			
ASST			
SOUND RECORDIST			
ASST			
FILM EDITOR			
VT EDITOR			

TAPE TO TAPE:

GALLERY ONLY:

VT EDITING:

SHIB REVIEW:

MUSIC RECORDINGS:

SYMPHERS



SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
26 <sup>th</sup>	27 <sup>th</sup>	28 <sup>th</sup>	1 <sup>st</sup>	2 <sup>nd</sup>	3 <sup>rd</sup>	4 <sup>th</sup>
	DR WHO "SPECIAL" FILMING 4 - 18 MARK	R/H	R/H	R/H	R/H	TRAVEL TO WALEE

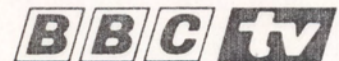


SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
5 <sup>th</sup>	6 <sup>th</sup>	7 <sup>th</sup>	8 <sup>th</sup>	9 <sup>th</sup>	10 <sup>th</sup>	11 <sup>th</sup>
FILM:	OFF	FILM:	FILM:	FILM:	FILM:	FILM:
eye of Orion		WASTELAND 1	WASTELAND 1	WASTELAND 1	INT. CAVE	INT CAVE if not complete
TK 1		TK 10	TK 16	TK 7	TK 18	WASTELAND 2
3 <sup>a</sup>		15 <sup>b</sup>	17	11 <sup>b</sup>	21	TK 15 <sup>a</sup>
4 <sup>a</sup>		15 <sup>c</sup>	25	11 <sup>c</sup>		part TK 22
5 <sup>a</sup>		15 <sup>d</sup>	26	13		[ROBOT/CYBERMEN BATTLE]
		15 <sup>e</sup>		MOVE TO WASTELAND 2		
ROSE GARDEN				TK 8		
TK 2						
S/B			S/B A.M.	S/B		
WASTELAND			complete TK 15 if not done on TK	TK 15 <sup>a</sup>		
TK 20			S/B P.M.			
			TK 11 <sup>c</sup>			
DOCTOR: PETER		DOCTOR: PETER	MASTER	DOCTOR: TROUGHTON	DOCTOR: TROUGHTON	DOCTOR: TROUGHTON
TEGAN		DOCTOR: HARKINELL	CYBERLEADER	Brigadier	Brigadier	Brigadier
TURLOUGH		SUSAN	Lieutenant			CYBERLEADER
		TEGAN	Scout			Lieutenant
DOCTOR: HARKINELL		MASTER	w/s 5 cybermen	w/s 1 cyberman	w/s Yeti	Scout
		CYBERLEADER				
		" Lieutenant	S/B DOCTOR: PETER			w/s. STUNT CYBERMAN (FIVE)
		" Scout	TEGAN	note: glass shot		2 COLLAPSABLE CYBERMEN
			DOCTOR TROUGHTON			1 mech. CYBERMAN
			Brigadier			ROBOT
		w/s 5 cybermen				



SATURDAY	SUNDAY	MONDAY	TUESDAY	WEDNESDAY	THURSDAY	FRIDAY
12 <sup>th</sup>	13 <sup>th</sup>	14 <sup>th</sup>	15 <sup>th</sup>	16 <sup>th</sup>	17 <sup>th</sup>	18 <sup>th</sup>
OFF	FILM: WASTELAND 2  TK 14 19 22	FILM: WASTELAND 2  TK 23 9	FILM: WASTELAND 3  TK 11 <sup>a</sup> 12 S/B 20 (if not completed) ROAD. 4 <sup>b</sup>	TRAVEL TO LONDON	FILM: ROAD  TK 4 <sup>b</sup> EXT. UNIT TK 3 <sup>c</sup>  EXT. SARAH/STREET TK 5 <sup>b</sup> 6  EXT. RIVER TK 5 <sup>d</sup>	FILM: T.F.S.  INT. UNIT TK 3 <sup>b</sup>  EXT. FOOT TK 24
	DOCTOR: PETERKE SARAH CYBERLEADER LIEUTENANT SCOTT  n/s STUNT CYBERMAN (hand) 2 collapsible 1 ord. cyberman ROBOT.	DOCTOR: PETERKE SARAH CYBERLEADER LIEUTENANT SCOTT  n/s STUNT CYBERMAN	DOCTOR: PETERKE SARAH MASTER  S/B DOCTOR: HARRISON TOLSON		DOCTOR: PETERKE BRIGADIER DOCTOR: TROUGHTON SARAH K 9	DOCTOR: TROUGHTON BRIGADIER CHARLES CRACKTON SERGEANT DOCTOR: PETERKE SARAH.





**BRITISH BROADCASTING CORPORATION**

TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE

TELEX:

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

1st March 1983.

Senior Estate Surveyor Wales North,  
Property Services Agency,  
Spur A.,  
Government Buildings,  
Dinerth Road,  
Colwyn Bay,  
Clwyd LL28 4UW.

Dear

Thank you for your letter dated 21.2.83. Following our telephone conversation this morning, may I confirm that we agree to the conditions set out in your letter, and that our contribution to the cost of the security door be £

I have passed your letter on to Miss Ann-Marie Baker of our facilities department, and she will be contacting you regarding the payment, together with the £ for lighting and any overtime incurred by Mr. John Rowland, or his staff.

Thank you again for your help.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".

Assistant to Peter Moffatt

210 Union Ho.

1.3.83

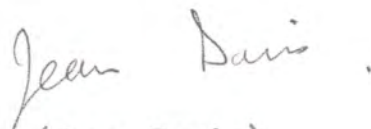
"DOCTOR WHO" 'The Five Doctors': READ-THROUGH

Sheila Hodges.

The following artists attended a read-through on 25th February, outside their contracted period. Could you please arrange to pay them an additional fee for this:

JOHN LEESON, DINAH SHERIDAN, PAUL JERRICHO, WILLIAM KENTON,  
DAVID A SAVILE, RAY FLOAT, STEPHEN MEREDITH, JOHN TALLENTS.

Many thanks.

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt

2nd March 1983.

Richard Franklin Esq.,

Dear Richard Franklin,

I enclose a script of the "Doctor Who" 'special' in which we would like you to play Mike Yates again for us.

We shall be rehearsing in Room 501 in the BBC's rehearsal block in Victoria Road, North Acton, and we will be in touch later to give you details of your call.

We look forward to seeing you then.

Yours sincerely,

A handwritten signature in cursive script that reads "Jean Davis".

(Jean Davis)

Assistant to Peter Moffatt



Assistant to Peter Moffatt

210 Union House

3.3.83

"DOCTOR WHO" 'SPECIAL': CAMERA SCRIPT.

Office Printing.

This is to confirm our telephone conversation today, that I shall hope to work on the camera script of the above programme ~~on~~ Week 12 - probably early in the week.

It will probably be ready for printing on 24th March, but I cannot yet be certain, so please bear with us.

Will be in touch with more information as soon as I am able.

Many thanks.

*Jean Davis*

(Jean Davis)

Assistant to Peter Moffatt.

50/LDL FOOLY

"DOCTOR WHO"

Serial 6K

"THE FIVE DOCTORS"

F I L M I N G   S C H E D U L E

4th - 18th March 1983





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Director .....	PETER MOFFATT
Producer .....	JOHN NATHAN TURNER
Production Manager .....	JEREMY SILBERSTON
Production Assistant .....	JEAN DAVIS
A.F.M. ....	PAULINE SEAGER
Script Editor .....	ERIC SAWARD
Production Associate .....	JUNE COLLINS
Production Secretary .....	JANE JUDGE
Designer .....	MALCOLM THORNTON
Assistants .....	STEVE FAWCETT JEAN PEYRE
Costume Designer .....	COLIN LAVERS
Assistant .....	PETER HALSTON
Dressers .....	CARL LEVY PHILIP WINTER CAMILLA GAVIN
Make-Up Artist .....	JILL HAGGER
Assistants .....	NAOMI DONNE FAY HAMMOND
Visual Effects .....	JOHN BRACE
Assistants .....	MALCOLM JAMES DAVE ROGERS
Film Cameraman .....	JOHN BAKER
Assistant .....	NICK SQUIRES
Sound Recordist .....	JOHN GATLAND
Assistant .....	BRIAN BIFFIN
Lighting .....	ARCHIE DAWSON
Grips .....	TEX CHILDS
Film Ops. ....	JOHN RICE LES THOMAS BRIAN WALTERS ERIC LEVEY
Armourer .....	TONY CHILTON
Prop Buyer .....	ROBERT FLEMING
F.O.M. ....	GRAHAM RICHMOND
Film Editor .....	MIKE ADAMS



Distribution:

As previous page, +

Cast

H.S.S.D.Tel.  
Manager, S.S.D.Tel.  
H.D.G.Tel.  
C.A. to H.D.G.Tel.

406 Threshold House  
404 Threshold House,  
5098 T.C.  
5098 T.C.

Sarah Bird  
Sheila Hodges

S.310 S.H.  
S.313 S.H.

Film Locations Unit  
Programme Transport  
Transport

7092 T.C.  
7091 Spur T.C.  
Kendal Ave.

Make-Up Manager  
H.Make-Up  
Visual Effects Org. (2)  
Costume Org.  
Costume Dept. Film Clerk  
Costume Dept. Transport  
Costume Allocations

E.716 T.C.  
E.121 T.C.  
G.07 250 W.A.  
3015 T.C.  
3019 T.C.  
3079 T.C.  
3011 T.C.

Mike Saunders  
Property Manager  
R. Watson  
Police Investigations

267 Sc.Bl. T.C.  
272 Sc.Bl. T.C.  
016 T.C.  
410 Bentinck

Film Camera Manager  
Film Recording Manager

T.F.S.  
T.F.S.

Derek Short  
Lighting Office

7096 Spur T.C.  
T.F.S.

Art Editor, R.T.  
Pic. Pub. (2)  
Drama Press Officer  
Features Ed., R.T.

35 M.H.S.  
G1 10 Cav.Pl.  
2021 T.C.  
35 M.H.S.

John Yates, Ent. (2)

Room 3, Bilton House



C A S T   L I S T

The Doctor .....	PETER DAVISON
Hartnell Doctor .....	RICHARD HURNDALL
Troughton Doctor .....	PATRICK TROUGHTON
Pertwee Doctor .....	JON PERTWEE
The Master .....	ANTHONY AINLEY
Tegan .....	JANET FIELDING
Turlough .....	MARK STRICKSON
Susan .....	CAROLE ANN FORD
Sarah Jane .....	ELISABETH SLADEN
Brigadier .....	NICHOLAS COURTNEY
Col. Crichton .....	DAVID SAVILE
Sergeant .....	RAY FLOAT
Cyberleader .....	DAVID BANKS
Cyber Lieutenant .....	MARK HARDY
Cyber Scout .....	WILLIAM KENTON
K9 .....	JOHN LEESON
Robot .....	KEITH HODIAK
Stuntman/Cyberman .....	STUART FELL







ARTISTS' TRAVEL DETAILS

PETER DAVISON	:	4th March	Travel to Wales
		5th March	Film
		6th March	Off
		7th March	Film
		8th March	S/B & travel to London
RICHARD HURNDALL	:	4th March	Travel to Wales
		5th March	Film
		6th March	Off
		7th March	Film
		8th March	Travel to Ldonon
		14th March	S/B & travel to Wales
		15th March	S/B film
		16th March	Travel to London
PATRICK TROUGHTON	:	8th March	Travel to Wales S/B Film
		9th March	Film
		10th March	Film
		11th March	Film
		12th March	Travel to London
		17th March	Film in London
		18th March	Film in London
JON PERTWEE	:	12th March	Travel to Wales
		13th March	Film
		14th March	Film
		15th March	Film
		16th March	Travel to London
		17th March	Film in London
		18th March	Film in London
ANTHONY AINLEY	:	6th March	Travel to Wales
		7th March	Film
		8th March	Film
		9th March	Travel to London
		13th March	Travel to Wales
		14th March	Film
		15th March	Film
		16th March	Travel to London
JANET FIELDING	:	4th March	Travel to Wales
		5th March	Film
		6th March	Off
		7th March	Film
		8th March	S/B & travel to London
		14th March	S/B travel to Wales
		15th March	S/B film Wales
		16th March	Travel to London



ARTISTS' TRAVEL DETAILS (Cont.)

MARK STRICKSON	:	4th March	Travel to Wales
		5th March	Film
		6th March	Travel to London
CAROLE ANN FORD	:	6th March	Travel to Wales
		7th March	Film
		8th March	Travel to London
ELISABETH SLADEN	:	12th March	Travel to Wales
		13th March	Film
		14th March	Film
		15th March	Film
		16th March	Travel to London
		17th March	Film in London
		18th March	Film in London
NICHOLAS COURTNEY	:	8th March	Travel to Wales
		9th March	Film
		10th March	Film
		11th March	Film
		12th March	Travel to London
		17th March	Film in London
		18th March	Film in London
DAVID SAVILE	:	18th March	Film in London
DAVID BANKS	:	6th March	Travel to Wales
		7th March	Film
		8th March	Film
		11th March	Film
		12th March	Off
		13th March	Film
		14th March	Film
		15th March	Travel to London
MARK HARDY	:	6th March	Travel to Wales
		7th March	Film
		8th March	Film
		11th March	Film
		12th March	Off
		13th March	Film
		14th March	Film
		15th March	Travel to London



ARTISTS' TRAVEL DETAILS (Cont.)

WILLIAM KENTON	:	6th March	Travel to Wales
		7th March	Film
		8th March	Film
		11th March	Film
		12th March	Off
		13th March	Film
		14th March	Film
		15th March	Travel to London
JOHN LEESON		18th March	Film in London
KEITH HODIAK		10th March	Travel to Wales
		11th March	Film
		12th March	Off
		13th March	Film
		14th March	Film
		15th March	Travel to London
STUART FELL		10th March	Travel to Wales
		11th March	Film
		12th March	Off
		13th March	Film
		14th March	Film
		15th March	Travel to London
RAY FLOAT		18th March	Film in London



NON-SPEAKING ARTISTS (WALES)

			<u>March</u>											
			<u>4</u>	<u>5</u>	<u>6</u>	<u>7</u>	<u>8</u>	<u>9</u>	<u>10</u>	<u>11</u>	<u>12</u>	<u>13</u>	<u>14</u>	<u>15</u>
1.	Cyberman	EMYR MORRIS JONES				x	x	x		x		x		
2.	Cyberman	GILBERT GILLAN				x	x			x		x		
3.	Cyberman	MYRDDIN JONES				x	x							
4.	Cyberman	LEE WOODS (Yeti 10th)				x	x		x					
5.	Cyberman	RICHARD NAYLOR				x	x							

Booked c/o Barbara Philip, Prog.Ex. Cardiff (B.H. Cardiff Ext. )

.....



- x -

UNIT HOTELS

PLEASE NOTE THAT INDIVIDUALS ARE RESPONSIBLE FOR THEIR OWN BILLS

Oakley Arms Hotel,  
Maentwrog,  
Tel.:

	<u>March</u>																	
	4	5	6	7	8	9	10	11	12	13	14	15	16					
John Nathan Turner					x	x	x	x	x	x	x	x	T					
Peter Moffatt	x	x	x	x	x	x	x	x	x	x	x	x	T					
Jean Davis	x	x	x	x	x	x	x	x	x	x	x	x	T					
Colin Lavers	x	x	x	x	x	x	x	x	x	x	x	x	T					
Peter Halston	x	x	x	x	x	x	x	x	x	x	x	x	T					
Carl Levy	x	x	x	x	x	x	x	x	x	x	x	x	T					
Philip Winter	x	x	x	x	x	x	x	x	x	x	x	x	T					
Camilla Gavin	x	x	x	x	x	x	x	x	x	x	x	x	T					
Jill Hagger	x	x	x	x	x	x	x	x	x	x	x	x	T					
Naomi Donne	x	x	x	x	x	x	x	x	x	x	x	x	T					
Fay Hammond	x	x	x	x	x	x	x	x	x	x	x	x	T					
June Collins									x	x	x	x	T					
Peter Davidson	x	x	x	x	T													
Janet Fielding	x	x	x	x	T									x	x	T (?)		
Mark Strickson	x	x	T															
Richard Hurndall	x	x	x	x	T									x	x	T (?)		
Carole Ann Ford			x	x	T													
Anthony Ainley			x	x	x	T						x	x	x	T			
Patrick Troughton					x	x	x	x	T									
Nicholas Courtney					x	x	x	x	T									
Jon Pertwee									x	x	x	x	T					
Elisabeth Sladen									x	x	x	x	T					

Rooms & bath £17, without £15 & £13, B. & b.

\* \* \* \* \*

- x -



UNIT HOTELS (Cont.)

The Grapes Hotel,  
Maentwrog,  
Tel.: Maentwrog

	<u>March</u>															
	3	4	5	6	7	8	9	10	11	12	13	14	15	16		
Jeremy Silberston	x	x	x	x	x	x	x	x	x	x	x	x	x	x	T	
Pauline Seager		x	x	x	x	x	x	x	x	x	x	x	x	x	T	
David Banks				x	x	x	x	x	x	x	x	x	x	x	T	
Mark Hardy				x	x	x	x	x	x	x	x	x	x	x	T	
William Kenton				x	x	x	x	x	x	x	x	x	x	x	T	
Keith Hodiak								x	x	x	x	x	x	x	T	
Stuart Fell								x	x	x	x	x	x	x	T	
B. & B. £10.																

\* \* \* \* \*







TRANSPORT

3rd March            Prop van loads at Movement Control T.C.

4th March            Prop van travels to North Wales  
30-seater coach meets London train arriving at  
Llandudno Junction at 12.59, and transports  
artists and staff to Maentwrog.

5th-15th March    30-seater coach services filming as required  
12-seater long wheelbase safari landrover +  
full roof-rack and driver service filming as  
required whilst unit films in North Wales.

16th March           30-seater coach returns artists and staff to  
Llandudno Junction, time t.b.a.  
Prop van returns to London

17th March           30-seater coach leaves T.C. at 07.00 for  
the M.O.D. Y.M.C.A. Hostel, Hayling Lane,  
Upper Denham, Bucks, and works as required  
+ unit.  
07.00 15 cwt. van loads at Movement Control, T.C.  
and travels to M.O.D. Y.M.C.A. Hostel,  
Hayling Lane, Upper Denham, Bucks.  
Prop van from Wales off-loads.

.....



CATERING

Continental

Tel.:

5th March	Base Loc.1. Brondanw Arms	08.00 10.30 app. 13.00 16.00 app.	Coffee & rolls Coffee/biscuits Lunch Tea
		Nos. 40-45	
6th March	Unit off		
7th March	Base, Loc.2. Cafe Pont Yr Afon Gam	08.00 10.30 app. 13.00 16.00 app.	Coffee & rolls Coffee/biscuits Lunch Tea
		Nos. 45-50	
8th March	Base, Loc.2. Cafe Pont Yr Afon Gam	08.00 10.30 app. 13.00 16.00 app.	Coffee & rolls Coffee/biscuits Lunch Tea
		Nos. 45-50	
9th March	Base, Loc.2. Cafe Pont Yr Afon Gam	08.00 10.30 app. 13.00 16.00 app.	Coffee & rolls Coffee/biscuits Lunch Tea
		Nos. 45-50	
10th March	Base, Loc.3. Manod Quarry	08.00 10.30 app. 13.00 16.00 app.	Coffee & rolls Coffee/biscuits Lunch Tea
		Nos. 50-55	
11th March	Base, Loc.3. Manod Quarry	08.00 10.30 app. 13.00 16.00	Coffee & rolls Coffee/biscuits Lunch Tea
		Nos. 50-55	
12th March	Unit off		



CATERING (Cont.)

13th March	Base, Loc.3. Manod Quarry	08.00 10.30 app. 13.00 16.00 app. Nos. 45-50	Coffee & rolls Coffee/biscuits Lunch Tea
14th March	Base, Loc.3. Manod Quarry	08.00 10.30 app. 13.00 16.00 app. Nos.45-50	Coffee & rolls Coffee/biscuits Lunch Tea
15th March	Base, Loc.4. Dolwreiddiog	08.00 10.30 app. 13.00 16.00 app. Nos. 40-45	Coffee & rolls Coffee/biscuits Lunch Tea
16th March	Travel to London		
17th March	Base, Loc.6. Y.M.C.A. Hostel, Denham.	08.00 10.30 app. 13.00 16.00 app. Nos. 40-45	Coffee & rolls Coffee/biscuits Lunch Tea



LOCATION CONTACTS

(See relevant map & directions)

Please note: There is no parking available for private cars on location in Wales.

LOCATION 1.      'Eye of Orion'      Ext. Rose Garden      5th March  
Plasbrondanw,      (Map 2.)  
Llanfrothen,  
Penrhyndeudraeth,  
Gwynedd.

Contact:      Balfour & Cooke,  
Windsor Place,  
Shrewsbury,  
Shropshire.

Owner:

Car Park:      Brondanw Arms,  
Llanfrothen,  
Tel. Penrhyndeudraeth

Contact:

LOCATION 2:      'Wasteland 1'      7th, 8th, 9th  
Carreg Y Foel Gron      (Map 3.)      March  
off B.4407, near Ffestiniog.

Contact:      Cwt Y Bugail Quarries Co.,  
Plas Y Bryn,  
Wynne Road,  
Blaenau Ffestiniog,  
Gwynedd  
Tel.

Caterers  
Parking:      Pont Yr Afon Gam,  
Ffestiniog.  
Tel. Ffestiniog

Contact:

Unit Parking: See sketch      (Map 3.)



LOCATION CONTACTS (Cont.)

LOCATION 3. 'Wateland 2' 9th, 10th, 11th, 13th, 14th  
Int. Caves March  
Manod Quarry (Map 3.)  
Cwt Y Bugail  
Ffestiniog.

Contact:

Cwt Y Bugail Quarries Co.,  
Plas Y Bryn  
Wynne Road,  
Blaenau Ffestiniog,  
Gwynedd.  
Tel.

Unit Parking; At Manod Quarry.

LOCATION 4. 'Wasteland 3' 15th March  
Cwm Bychan, (Map 4)  
Nr. Llanbedr,  
Gwynedd.

Contact: (a) (parking area up to lake)  
Dolwreiddiog,  
Llanbedr,  
Gwynedd.

(b) (owner: lake, Cwm Bychan)

(On site)  
Cwm Bychan,  
Llanbedr.

Unit Parking: At Dolwreiddiog,  
Llanbedr.

Contact:



LOCATION CONTACTS (Cont.)

<u>LOCATION 5.</u>	Ext. Road.	17th March
	Tilehouse Lane (Map 5) Upper Denham, Bucks.	
	Police: Sgt. Gerrards Cross, <u>Tel.</u> Gerrards Cross	
Unit Parking:	M.O.D./Y.M.C.A. Hostel Hayling Lane, Upper Denham, Bucks.  See Location 6.	
<u>LOCATION 6.</u>	Ext. Unit.	17th March
	M.O.D./Y.M.C.A. Hostel, (Map 5) Hayling Lane, Off Tilehouse Lane, Upper Denham, Bucks.	
Contact:	On site <u>Tel.</u>	
Owner:	Defence land agent St. Christopher House, Southwark Street, London S.E.1. <u>Tel.</u>	
Unit Parking:	At Hostel.	
<u>LOCATION 7.</u>	Ext. Sarah's House & Street	17th March
	2 West Common Road, (Map 6) Uxbridge, Middlesex.	
Contact:	<u>Tel.</u> Uxbridge	
Unit Parking:	See sketch.	



DIRECTIONS BY CAR FROM LONDON TO MAENTWROG.

Suggested route: Leave London on the M.1. North, then take the M.6. Northbound. Leave the M.6. at junction 12 and take the A.5. to Shrewsbury. Continue along the A.458 via Welshpool. At Mallwyd take the A.470 to Dolgellau and continue towards Ffestiniog, pass through Trawsfynydd, and take the A.487 towards Porthmadog. Maentwrog is 2 miles further on approx.

The Oakley Arms is on the A.487 past the village, and the Grapes and Old Rectory are in the village. (See sketch).

LLANDUDNO JUNCTION TO MAENTWROG.

Leave the station on the A.470 for Betws Y Coed, and pass through the village, still on the A.470 for Blaenau Ffestiniog. Leave Blaenau on the A.496 for Porthmadog. After approximately 4 miles arrive at Maentwrog.

PLEASE NOTE: Sketch maps of locations will be issued separately from the main schedule.

\* \* \* \* \*

DIRECTIONS TO LOCATIONS:

Unit base (Maentwrog) to Location 1: Eye of Orion, Plasbrondanw.

Turn right immediately beside the Oakley Arms on the B.4410 to Rhyd and Llanfrothen. Arriving at the junction with the A.4085 at Llanfrothen turn right. After 300 yards approximately, turn left into the car park of the Brondanw Arms, where caterers, loos etc. are based. Essential technical vehicles only drive on to location. (See sketch).

Unit base to Location 2: 'Wasteland 1'. Carreg Y Foel Gron.

Turn left on leaving the Oakley Arms and take the A.496 to Blaenau Ffestiniog. At the junction with the B.4391, take the B.4391 to Ffestiniog. Leave Ffestiniog on the A.470 for Dolgellau. Passing under a railway bridge on leaving Ffestiniog, turn almost immediately left, on the B.4391, in the direction of Bala. After 2 miles approximately, arrive at the junction with the B.4407. Caterers park at the cafe at the junction. Others as sketch.



DIRECTIONS TO LOCATIONS (Cont.)

Unit base to Location 3. 'Wasteland 2': Manod Quarry. & Int. Caves.

Turn left on leaving the Oakley Arms and take the A.496 towards Blaenau. Take the B.4391 to Ffestiniog, and leave Festiniog on the road to Blaenau. After  $\frac{1}{4}$  mile approx. turn right just before the derestricted speed signs, opposite a small road with a camp site signposted. The road to Manod is not signed, but is next to a house called Muriau-Gwyn. Pass under the 11'6" railway bridge, and continue up the valley. The road splits with a track going left, to some farm buildings. Take the right fork to Manod, through a metal gate and continue up to the head of the valley and enter the quarry area. (See sketch).

Unit base to Location 4. 'Wasteland 3': Cwm Bychan.

From Maentwrog, take the A.496 to Harlech, and bypass the town, following signs for Barmouth. Arriving at Llanbedr, enter village and turn left opposite the Wenallt Stores, along a small road signposted Cwm Bychan, continue ahead for Cwm Bychan, for 4 miles approx. Pass alongside the river and arrive at Dolwreiddiog - unit base.

T.C. to Locations 5 & 6. Ext. Road. Ext. Unit. MOD/YMCA Hostel. Upper Denham.

Take the A.40 towards Oxford and exit on junction 1 of the M.40 for Gerrards Cross. Turn almost immediately right along the A.412 North Orbital Road. After  $\frac{1}{4}$  mile approx. turn left into Tilehouse Lane. Pass Denham aerodrome on the left, and arrive almost immediately at Hayling Lane. The Hostel is signposted. (See sketch).

Y.M.C.A. Hostel to Location 7. Ext. Sarah's House & Street. 2 West Common Road, Uxbridge.

Return towards London and rejoin the M.40 at junction 1. Drive up the hill towards London, and turn right at the first roundabout along Hillingdon Park Road. After  $\frac{1}{4}$  mile approx. turn right into North Common Road. Park as sketch.

.....



4 T H   M A R C H   1 9 8 3

UNIT TRAVELS TO NORTH WALES.

ARTISTS' TRAVEL:   SEE PAGE vi-viii

A coach will meet the train leaving London Euston  
at 09.00, arriving at Llandudno Junction at 12.59,  
and transport artists and staff to their hotels.

\* \* \* \* \*



7.30 → 6.00

5 T H M A R C H 1 9 8 3.

LOCATION 1;

Eye of Orion/Rose Garden.  
Plasbrondanw,  
Llanfrothen.  
(See Map 2)

DIRECTIONS:

See Page xix.

PARKING:

Brondanw Arms, and see sketch.

UNIT CALL:

08.15 Coffee & rolls  
08.30 Set up.  
09.00 Shoot  
18.00 (app.) Wrap.

ARTISTS:

The Doctor	PETER DAVISON	09.00	shoot
Tegan	JANET FIELDING	"	"
Turlough	MARK STRICKSON	"	"
Hartnell Dr.	RICHARD HURNDALL	p.m.	shoot

*coach Arr. back 5.00*

COSTUME/MAKE UP:

Oakley Arms Hotel.

TRANSPORT:

20-seater coach dep. hotel ( $\frac{1}{2}$  hour travel)  
Landrover & roofrack.

SEQUENCES:

Tk.1.	{	The Doctor,	Tegan,	Turlough	}
3A	{	"	"	"	}
4A	{	"	"	"	}
5A	{	"	"	"	}

Move to Rose Garden.

Tk.2 (Hartnell Doctor)

S/B. 20 (Hartnell Doctor, Tegan).



5th March 1983 (Cont.)

DESIGN: With unit, set Tardis for 09.00.

PROPS: Tardis.

CATERING: See Page xiv

LOOS: Brondanw Arms

ARTISTS' TRAVEL: See Page vi-viii



9.30 - 5.30

6 T H M A R C H 1 9 8 3

/UNIT DAY OFF ON LOCATION/



7.30 → 6.30

7 T H M A R C H 1 9 8 3

LOCATION 2.:

Wasteland 1.  
Carreg Y Foel Gron,  
Off B.4407.  
(See Map 3)

DIRECTIONS:

See page xix.

PARKING:

Cafe Pont Yr Afon Gam & see sketch.

UNIT CALL:

08.15	Coffee & rolls
08.30	Set up
09.00	Shoot
18.00 app.	Wrap.

ARTISTS:

Hartnell Dr.	RICHARD HURNDALL	09.00	shoot
Susan	CAROLE ANN FORD	"	"
Cyberscout	WILLIAM KENTON	"	"
The Doctor	PETER DAVISON	09.30	"
Tegan	JANET FIELDING	"	"
Master	ANTHONY AINLEY	"	"
Cyberleader	DAVID BANKS	10.00	"
Cyber Liut.	MARK HARDY	"	"

N.S. ARTISTS:

5 Cybermen 10.00 shoot  
(Lee Woods, Richard Naylor, Myrddin Jones,  
Gilbert Gillan, Emyr Morris Jones)

5.30 arr. back.

COSTUME/MAKE UP:

Oakley Arms Hotel.

TRANSPORT:

20-seater coach/12-seater Landrover  
dep. hotel ( $\frac{1}{2}$  hour travel)



7th March 1983 (Cont.)

SEQUENCES:

Tk.10 (Hartnell Dr., Susan)  
15B, C, D, E. (The Doctor, Susan, Tegan,  
Master, Cyberscout,  
Cyberleader, Cyber Lieut.  
Cybermen)

S/B 16 if 15 completed.

DESIGN:

With unit, set Tardis for 09.00

PROPS:

Tardis

VIS.FX.:

With unit, FX as required.

CATERING:

See Page xiv

LOOS:

Cafe Pont Yr Afon Gam

ARTISTS' TRAVEL:

See Page vi-viii



7.30 → 6.30

8 T H M A R C H 1 9 8 3

LOCATION 2.:

Wasteland 1.  
Carreg Y Foel Gron  
Off B.4407  
(See Map 3)

DIRECTIONS:

See Page xix

PARKING:

Cafe Pont Yr Afon Gam and see sketch.

UNIT CALL:

08.15	Coffee & rolls
08.30	Set up
09.00	Shoot
18.00 app.	Wrap

ARTISTS:

The Master	ANTHONY AINLEY	09.00	shoot
*Cyberleader	DAVID BANKS	"	"
*Cyber Lieut.	MARK HARDY	"	"
Cyber Scout	WILLIAM KENTON	"	"

N.S. ARTISTS:

\* 5 Cybermen (Lee Woods, Richard Naylor,  
Myrddin Jones, Gilbert Gillan,  
Emyr Morris Jones) \* Arr. 5.30 at hotel

STAND BY:

a.m.	The Doctor	PETER DAVISON	(if 15 not
	Tegan	JANET FIELDING	complete)
	Susan	CAROLE ANN FORD	
p.m.	Troughton Dr.	PATRICK TROUGHTON	
	Brigadier	NICHOLAS COURTNEY	
	S.B. for 11C.		

COSTUME/MAKE UP:

Oakley Arms Hotel.



8th March (Cont.)

TRANSPORT:

20-seater coach/12-seater Landrover  
dep. hotel.

SEQUENCES:

Complete Tk.15 if req.

Tk.16. (Master, Cyberleader, Cyber Lieut.,  
Cyber Scout + N.S. Cybermen)

17. Master

25. Cyberleader, Cyber Lieut.,  
Cyber Scout, + N.S. Cybermen

26. As for 25.

S.B. 11C. Troughton Doctor, Brigadier.

DESIGN:

With unit, Tardis set as 7th.

PROPS:

Tardis.

VIS.FX.:

With unit, FX. as req.

CATERING:

See Page xvi

LOOS:

Cafe Pont Yr Afon Gam.

ARTISTS' TRAVEL:

See Page vi-viii



7.45 → 7.00

9 T H M A R C H 1 9 8 3

LOCATION 2.:

Wasteland 1.  
Carreg Y Foel Gron - flat area.  
Off B.4407  
(See Map 3)

LOCATION 3.:

Wasteland 2.  
Manod Quarry - ruined building  
(See Map 3)

DIRECTIONS:

See Page xx

PARKING:

Loc.2. Cafe Pont Yr Afon Gam & see sketch.  
Loc.3. Manod Quarry - see sketch.

UNIT CALL:

08.15 Coffee & rolls  
08.30 Set up  
09.00 Shoot  
18.00 app. Wrap

S

ARTISTS:

Troughton Dr. PATRICK TROUGHTON 09.00 shoot  
Brigadier NICHOLAS COURTNEY " "

Back 5.50

N.S. ARTISTS:

Cyberman - Emyr Morris Jones p.m. shoot  
6.00 ?? or earlier?

COSTUME/MAKE-UP:

Oakley Arms Hotel.

TRANSPORT:

20-seater coach/12-seater Landrover  
dep. Hotel. ( $\frac{1}{2}$  hour travel)



9th March 1983 (Cont.)

SEQUENCES:

(Tk.7. Glass shot)  
11B. {Troughton Doctor, Brigadier}  
11C. { " " " }  
13. { " " " }

Move to Location 3. - Wasteland 2.

Tk.8. (Troughton Dr. Brigadier, N.S. Cyberman)

DESIGN:

Set glass shots.  
Prepare caves as req.

VIS.FX.:

With unit. Smoke.

TECHNICAL  
REQUIREMENTS:

2nd camera for glass shot  
Pre-rig. cave lighting.

CATERING:

See page xiv

LOOS:

Loc.2. Cafe Pont Yr Afon Gam  
Loc.3. Manod Quarry

ARTISTS' TRAVEL:

See Pages vi-viii.



LOCATION 3.:

Wasteland 2. (Int. Caves)  
Manod Quarry.  
(See Map 3)

DIRECTIONS:

See Page xx.

PARKING:

Manod Quarry - see sketch.

UNIT CALL:

08.15 Coffee & rolls  
T.b.a. Lighting call/breakfast.  
09.00 Shoot  
18.30 app. Wrap.

ARTISTS:

Troughton Dr. / PATRICK TROUGHTON 09.00 shoot  
Brigadier / NICHOLAS COURTNEY " "  
*back 10.15.*

N.S. ARTIST:

Yeti (Lee Woods) 09.00 on loc.

COSTUME/MAKE-UP:

Oakley Arms Hotel.

TRANSPORT:

20-seater coach/12-seater Landrover  
dep. hotel. ( $\frac{1}{2}$  hour travel)

SEQUENCES:

Tk.18. (Troughton Dr., Brigadier)  
21. ( " " Yeti)



10th March (Cont.)

DESIGN:

With unit.

VIS.FX.:

With unit - fireworks/boulders

TECHNICAL  
REQUIREMENTS:

2nd camera as required.

CATERING:

See Page xiv

LOOS:

Manod Quarry.

ARTISTS' TRAVEL:

See Pages vi-viii



SCHEDULE ADDITION:

Re: 10th March 1983.

Please note that whilst we film the Int. Caves sequences, Tk.18 and 21, Visual Effects close-ups from Tk.22. will be filming at Location 3., with a second camera.

These will involve:-

Cyberleader	DAVID BANKS	09.00 shoot
Cyber Lieutenant	MARK HARDY	" "
Cyber Scout	WILLIAM KENTON	" "
Stunt Cyberman	STUART FELL	" "
Robot	KEITH HODIAK	p.m. shoot
+ 2 Cybermen	Emyr Morris Jones	
	Gilbert Gillan	



7.30 → 5.30

1 1 T H M A R C H 1 9 8 3

LOCATION 3.:

Wasteland 2.  
Manod Quarry  
(See Map 3)

DIRECTIONS:

See Page xx

PARKING:

Manod Quarry - see sketch

UNIT CALL:

08.15	Coffee & rolls
08.30	Set up
09.00	Shoot
18.00 app.	Wrap.

ARTISTS:

Troughton Dr.	PATRICK TROUGHTON	09.00	shoot
Brigadier	NICHOLAS COURTNEY	"	"
Cyber Leader	DAVID BANKS	"	"
Cyber Lieut.	MARK HARDY	"	"
Cyber Scout	WILLIAM KENTON	"	"
Robot	KEITH HODIAK	"	"
Stunt Cyberman	STUART FELL	"	"

*at back after lunch.*

*JANET, MARK, PETER at back 5.00 p.m.*

N.S. ARTISTS:

2 Cybermen (Emyr Morris Jones, Gilbert Gillan)

COSTUME/MAKE-UP:

Oakley Arms Hotel.

TRANSPORT:

20-seater coach/12-seater Landrover  
dep. Hotel. ( $\frac{1}{2}$  hour travel)



11th March 1983 (Cont.)

SEQUENCES:

Complete Tk.21. if required.

Tk.15A. (Troughton Dr., Brigadier)

22A. (Cyber Leader, Cyber Lieutenant, Cyber Scout, Robot, Stunt Cyberman + 2 N.S.)

DESIGN:

Strike Caves.

With unit

VIS.FX.:

With unit. Robot battle.

TECHNICAL  
REQUIREMENTS:

2nd camera shoots Robot battle.

Remove cave lighting.

CATERING:

See Page xiv.

LOOS:

Manod Quarry.

ARTISTS' TRAVEL:

See Pages vi-viii



- 15 -

9.30 → 5.30

1 2 T H M A R C H 1 9 8 3

/UNIT DAY OFF ON LOCATION/

- 15 -



7.30 → 9.30 .

1 3 T H M A R C H 1 9 8 3

LOCATION 3.: Wasteland 2.  
Manod Quarry  
(See Map 3)

DIRECTIONS: See Page xx.

PARKING: Manod Quarry - see sketch.

UNIT CALL:

08.15	Coffee & rolls
08.30	Set up
09.00	Shoot
18.00 app.	Wrap.

ARTISTS:

Pertwee Dr.	JON PERTWEE	09.00	shoot
Sarah	ELISABETH SLADEN	"	"
Cyber Leader	DAVID BANKS	"	"
Cyber Lieut.	MARK HARDY	"	"
Cyber Scout	WILLIAM KENTON	"	"
Robot	KEITH HODIAK	"	"
Stunt Cyberman	STUART FELL	"	"

at back 6.30 sh.

N.S. ARTISTS: 2 Cybermen (Emyr Morris Jones, Gilbert Gillan)  
09.00 shoot

COSTUME/MAKE-UP: Oakley Arms Hotel

TRANSPORT: 20-seater coach/12-seater Landrover  
dep. Hotel ( $\frac{1}{2}$  hour travel)



13th March 1983 (Cont.)

SEQUENCES:

Tk.14. (Pertwee Dr., Sarah, Cyber Leader,  
Cyber Scout, Stunt Cyberman,  
2 N.S. Cybermen)  
19. (As 14 + Robot)  
22. " "

DESIGN:

With unit

VIS.FX.:

With unit. Robot battle.

CATERING:

See Page xv.

LOOS:

Manod Quarry

ARTISTS' TRAVEL:

See Pages vi-viii



7.30 → 9.00

1 4 T H M A R C H 1 9 8 3

LOCATION 3.:

Wasteland 2.  
Manod Quarry.  
(See Map 3.)

DIRECTIONS:

See Page xx.

PARKING:

Manod Quarry - see sketch.

UNIT CALL:

08.15 Coffee & rolls  
08.30 Set up  
09.00 Shoot  
18.00 app. Wrap

ARTISTS:

art track 6.40 { Pertwee Dr. JON PERTWEE 09.00 shoot  
Sarah ELISABETH SLADEN " "  
Cyber Leader DAVID BANKS " "  
Cyber Lieut. MARK HARDY " "  
Cyber Scout WILLIAM KENTON " "  
Stunt Cyberman STUART FELL " "  
S.B. Robot if required.  
ANTHONY RINLEY  
+ 2 cybers. Gill & Engr?  
Oakley Arms Hotel.

COSTUME/MAKE-UP:

TRANSPORT:

20-seater coach/12-seater Landrover  
dep. Hotel.



14th March 1983 (Cont.)

SEQUENCES:

Tk.23. (Pertwee Dr., Sarah, Cyber Leader,  
Cyber Lieut., Cyber Scout, Stunt  
Cyberman)  
9. (Pertwee Dr., Sarah)

DESIGN:

With unit.

VIS.FX.:

With unit.

PROPS:

Bessie.

CATERING:

See Page xv.

LOOS:

Manod Quarry.

ARTISTS' TRAVEL:

See Pages vi-viii



7.15 → 6.15.

1 5 T H   M A R C H   1 9 8 3

LOCATION 4.:                      Wasteland 3.  
Cwm Bychan  
Llanbedr.  
(See Map 4)

DIRECTIONS:                      See Page xx.

PARKING:                          Dolwreiddiog and see sketch.

UNIT CALL:                      08.15              Coffee & rolls  
08.30              Set up  
09.00              Shoot  
18.00 app.      Wrap.

<u>ARTISTS:</u>	The Master	ANTHONY AINLEY	09.00 shoot
	Pertwee Dr.	JON PERTWEE	09.30 "
	Sarah	ELISABETH SLADEN	" "

<u>S.B.:</u>	Tegan	JANET FIELDING
	Hartnell Dr.	RICHARD HURNDALL

COSTUME/MAKE-UP:              Oakley Arms Hotel.

TRANSPORT:                      20-seater coach/12-seater Landrover  
dep. Hotel ( $\frac{3}{4}$  hour travel)

SEQUENCES:                      Tk.11A. (~~The Master~~)  
12.      (~~Pertwee Dr., Sarah~~)  
If not shot on 5th - S.B. Tk.20. (~~Tegan,~~  
~~Hartnell Dr.~~)



15th March 1983. (Cont.)

DESIGN:

With unit

VIS.FX.:

With unit. Time Lord corpse, explosions.

PROPS:

Bessie.

CATERING:

See Page xv.

LOOS:

Dolwreiddiog.

ARTISTS' TRAVEL:

See Pages vi-viii



1 6 T H M A R C H 1 9 8 3

9.30 → 6.00

/STAND-BY AND TRAVEL TO LONDON/

20-seater coach transports artists and staff to  
Llandudno Junction as required.

Time T.B.A.

Design: Set T.F.S. Ealing.

\* \* \* \* \*



1 7 T H M A R C H 1 9 8 3.

LOCATION 5.:

Ext. Road.  
Tilehouse Lane,  
Upper Denham,  
Bucks.  
(See Map 5)

LOCATION 6.:

M.O.D./Y.M.C.A. Hostel,  
Hayling Lane,  
Upper Denham,  
Bucks.  
(See Map 5)

LOCATION 7.:

2 West Common Road,  
Uxbridge,  
Middlesex.  
(See Map 6.)

DIRECTIONS:

See Page xx.

PARKING:

Locations 5 & 6 - M.O.D./Y.M.C.A. Hostel  
See sketch  
Location 7 - West Common Road. See sketch.

UNIT CALL:

08.15	Coffee & rolls
08.30	Set up
09.00	Shoot
18.00 app.	Wrap

17th March 1983 (Cont.)

<u>ARTISTS:</u>	Pertwee Dr.	JON PERTWEE	09.00	shoot
	Troughton Dr.	PATRICK TROUGHTON	09.30	"
	Brigadier	NICHOLAS COURTNEY	"	"
	Sarah	ELISABETH SLADEN	P.m.	"
	K9.	JOHN LEESON	"	"

<u>PHOTOCALL:</u>	The Doctor	PETER DAVISON	10.00	App.
	Hartnell Dr.	RICHARD HURNDALL	"	"
	<i>Susan</i>	<i>CAROLE ANN FORD</i>		

COSTUME/MAKE-UP: On location at Location 6.

TRANSPORT: 30-seater coach leaves T.C. at 07.00  
for Location 6 with artists & staff.

SEQUENCES:

Location 5.	Tk.4B	(Pertwee Dr.)
Location 6.	Tk.3C	(Troughton Dr., Brigadier)
Location 7.	Tk.5B	(Sarah, K9.)
	6	(Sarah)

S.B. 5D.

DESIGN: Set Unit, Ext. Sarah's.

PROPS: Bessie.

VIS.FX.: With Unit & K9.

CATERING: See Page xv

LOOS:

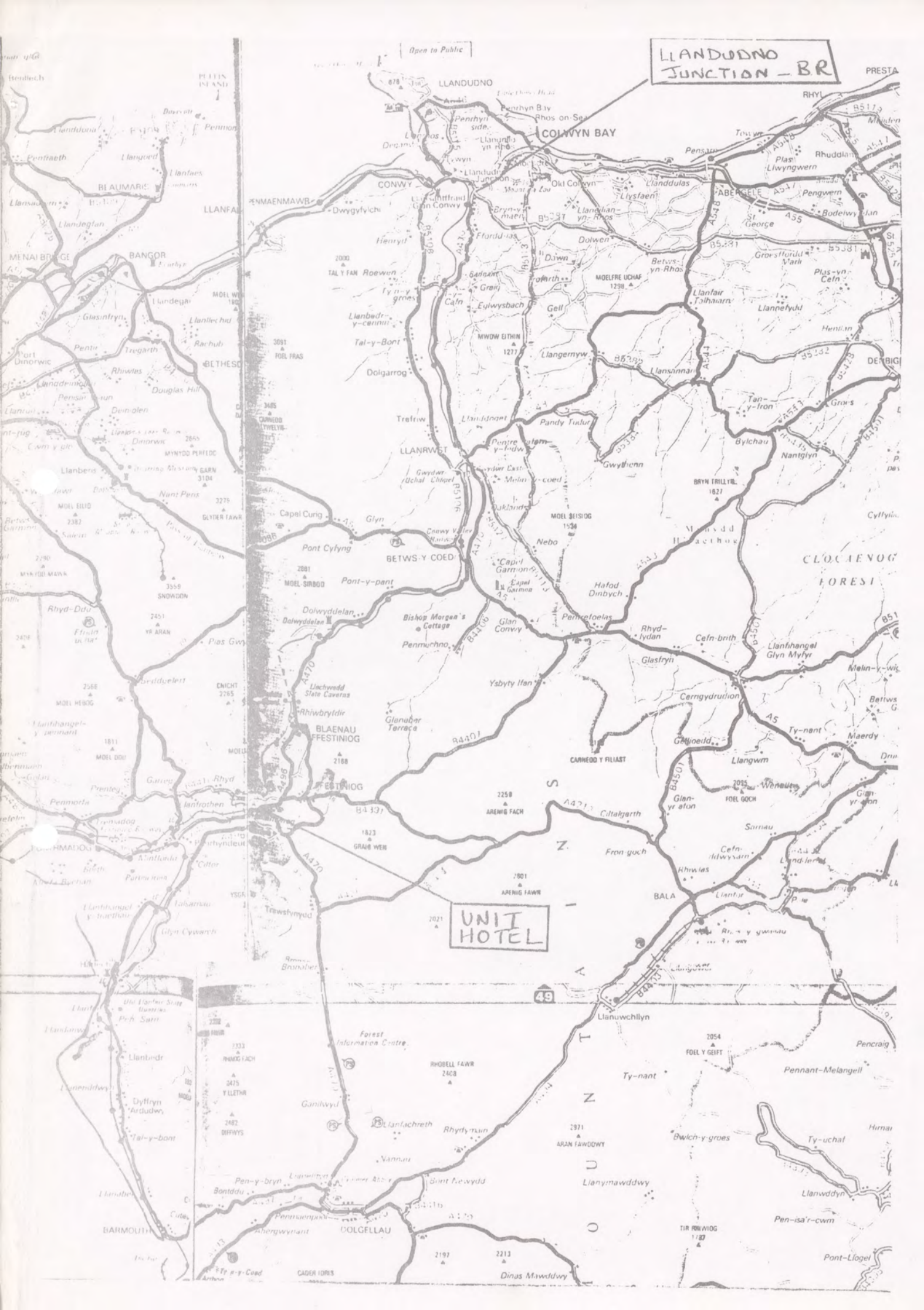
Location 5 & 6	M.O.D./Y.M.C.A. Hostel
Location 7.	2 West Common Road

NOTE: Pre-light T.F.S. Ealing









Open to Public

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UNIT  
HOTEL

49

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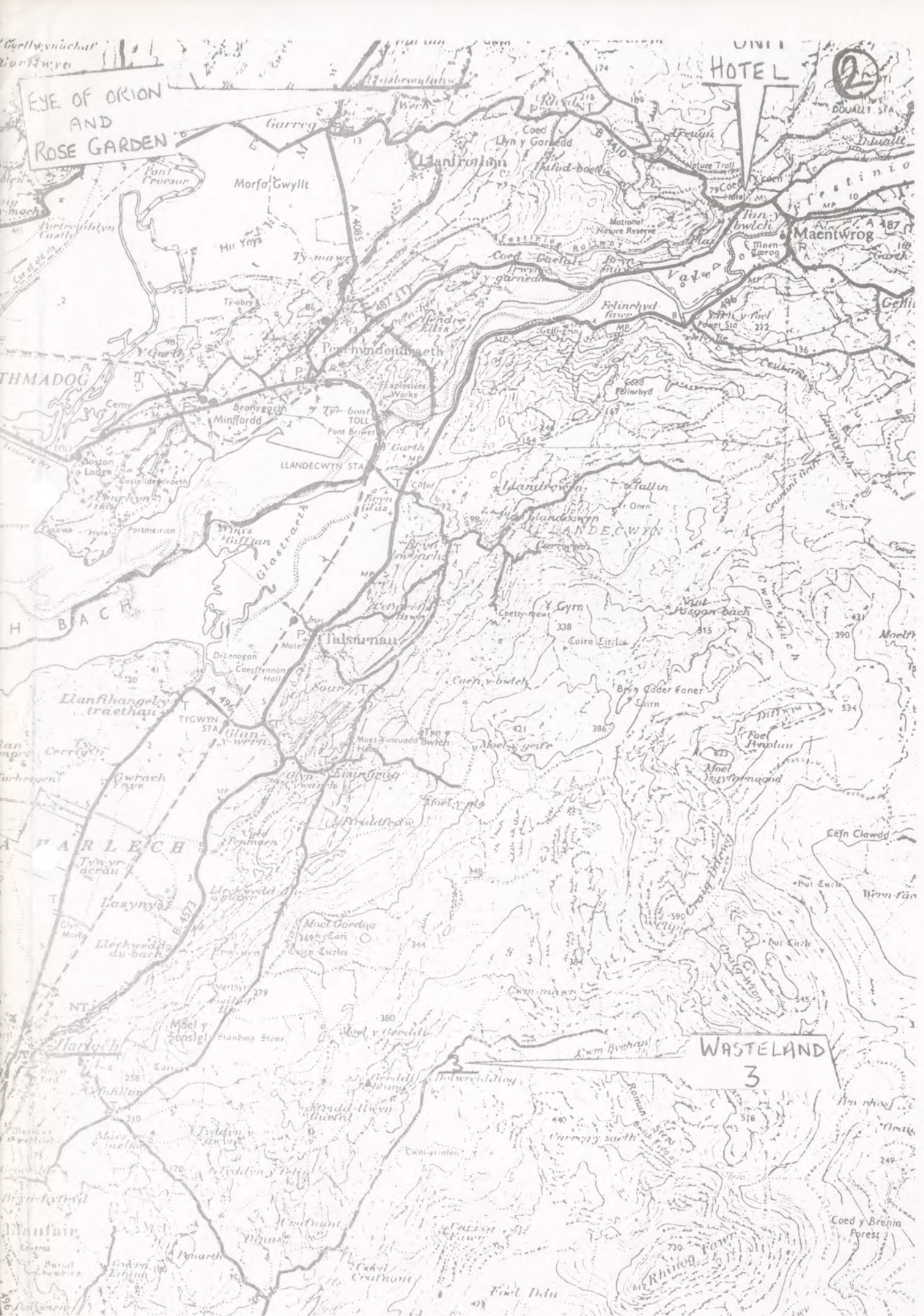
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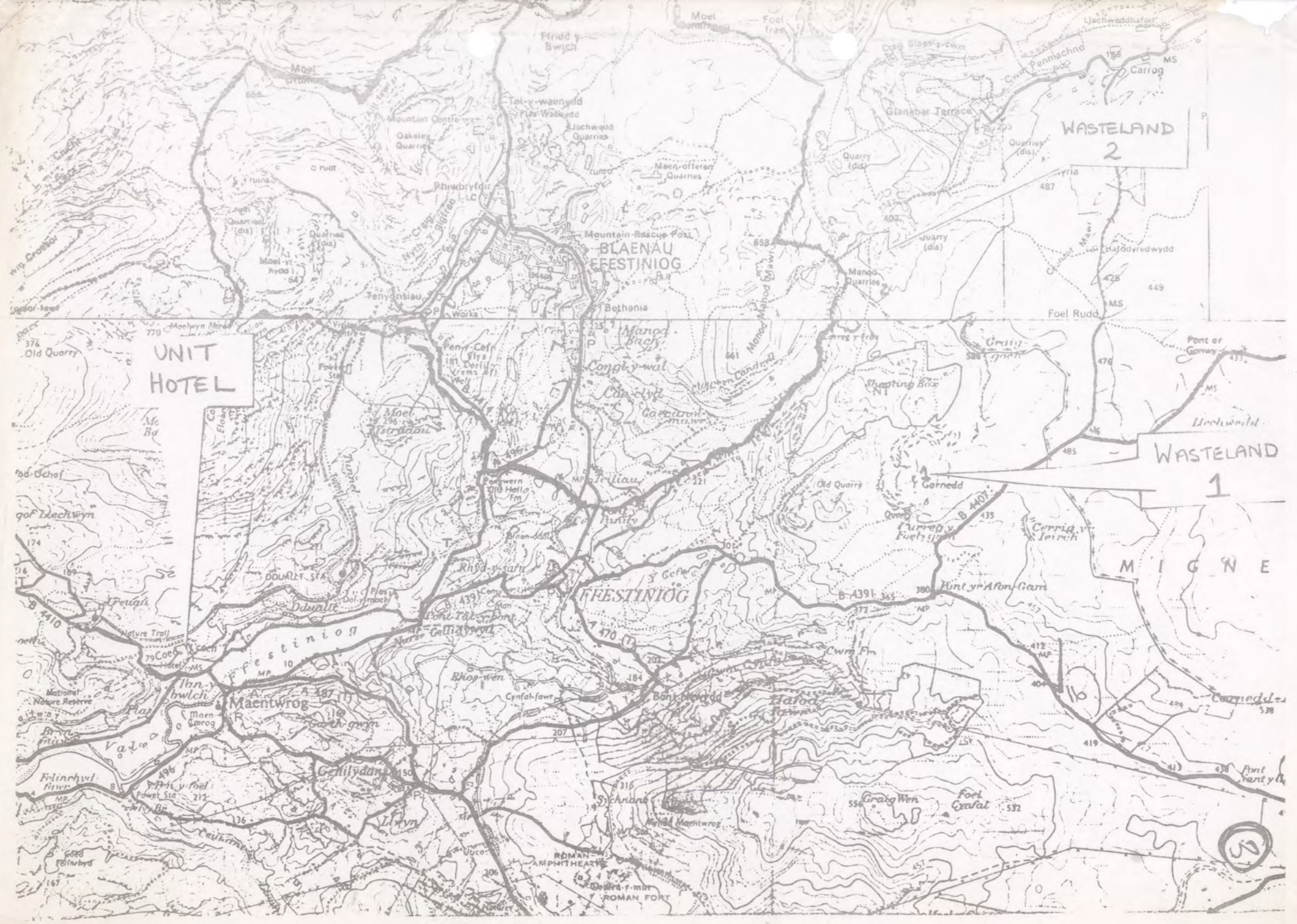
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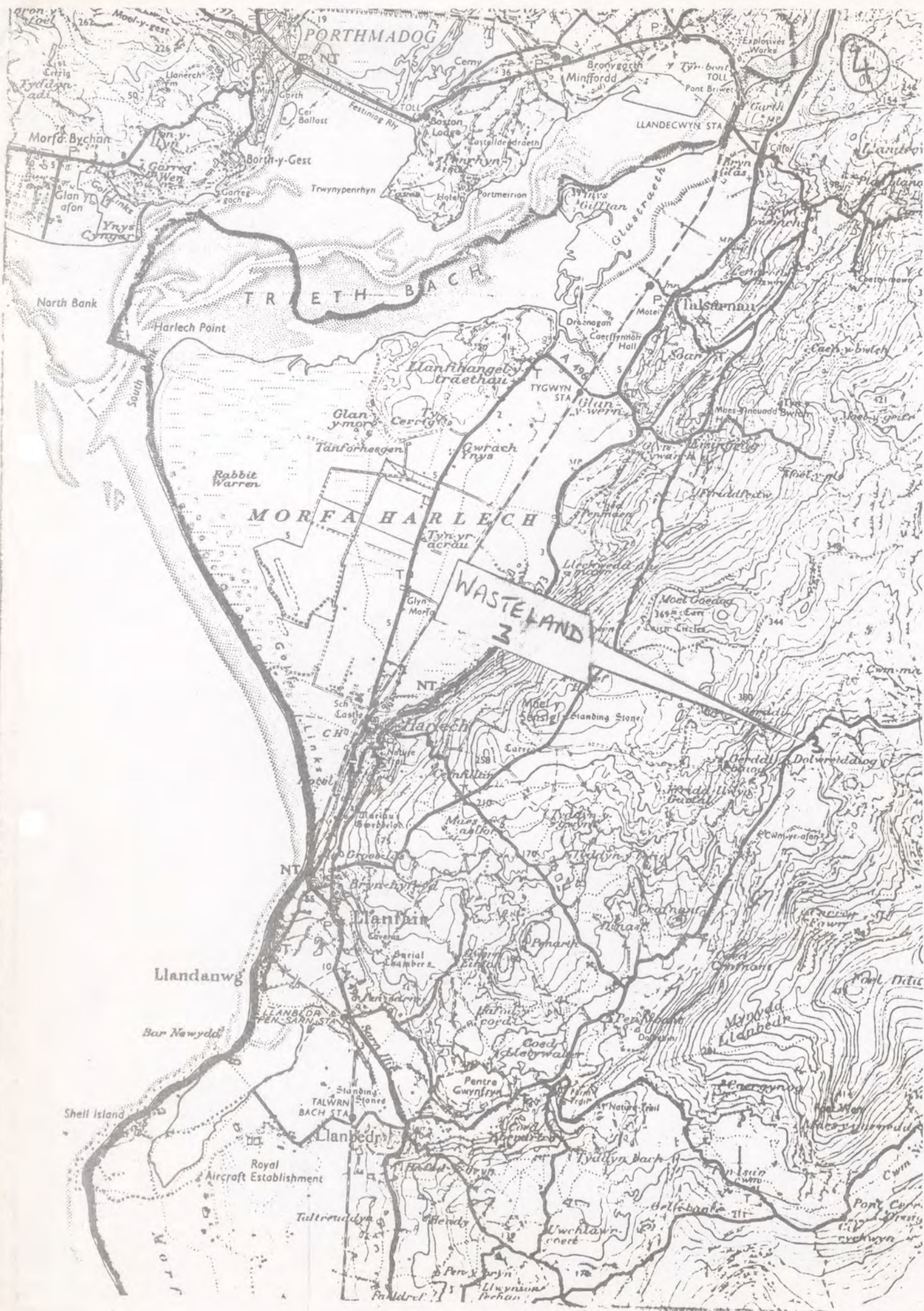




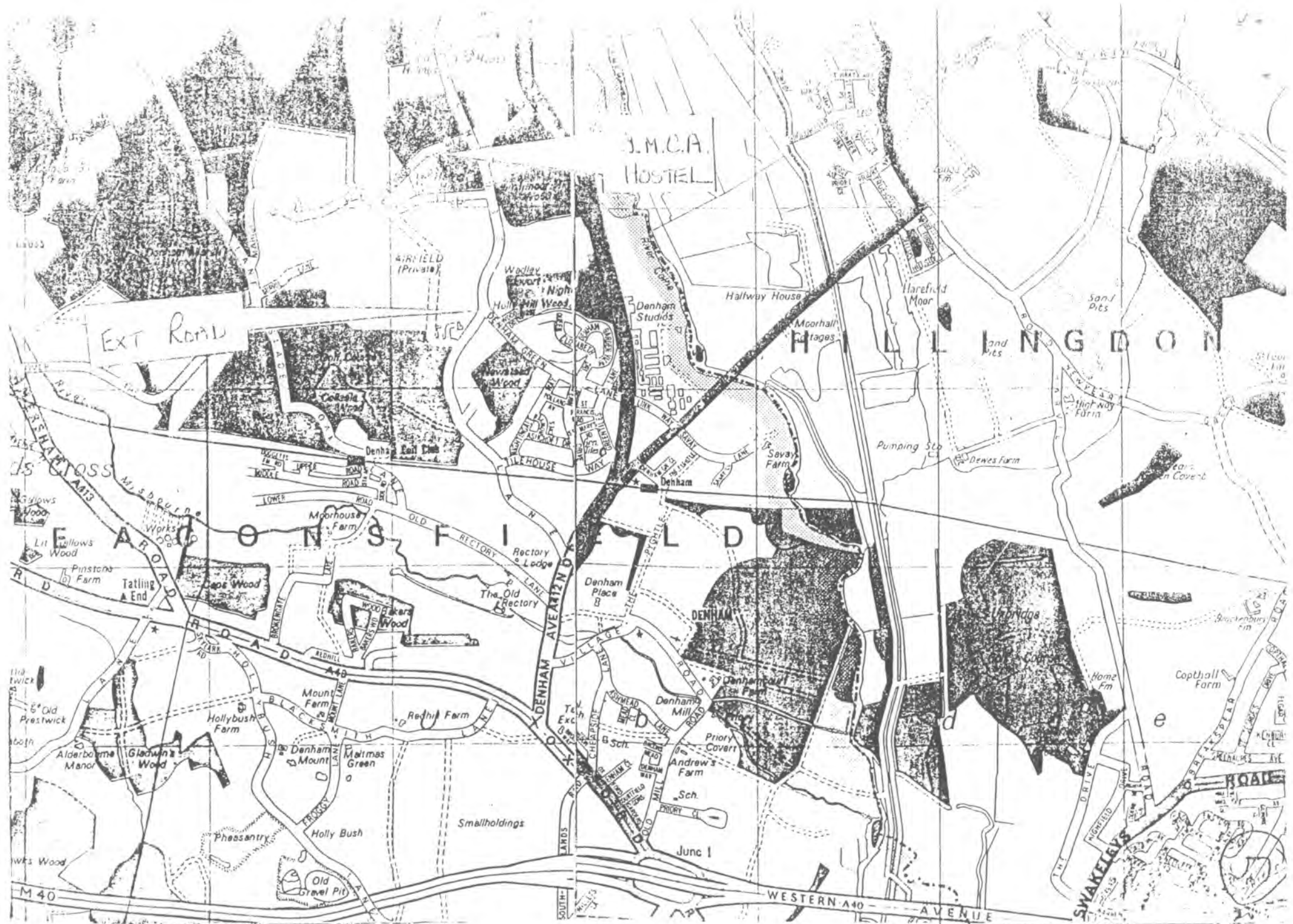




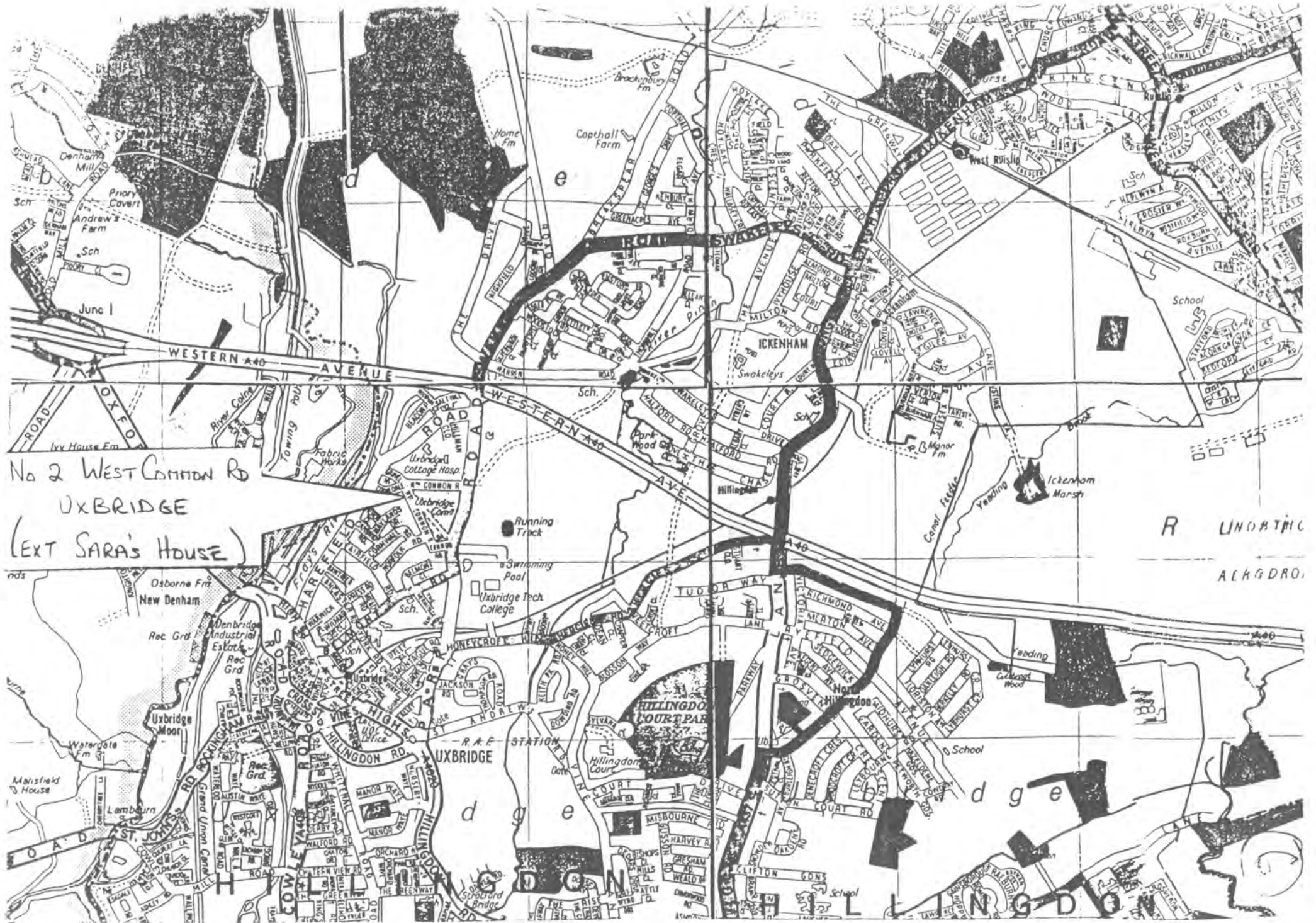












" D O C T O R   W H O "

' T H E   F I V E   D O C T O R S '

6 K

\* \* \* \* \*

/ F I L M   S H O O T I N G   S C R I P T /

\* \* \* \* \*



5th March 1983

Telecine 1. (Script pages 3 - 4)

Location No.1.

Ext. Folly

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
③	1.	(Plan - Pos.1.) W/S cam. set up below folly. TURLOUGH looks over edge fr. turret at L. end, holding pencil.	
④	2.	(Plan - Pos.2.) Cam. just below turret. TURLOUGH a.b., holding pencil in measuring position. Squats on wall.	
① & ②	2A	L.S. View	
②1	3.	(Plan -. Pos.3.) M.L.S. Tardis (avoid buildings very deep b.g.) DOCTOR out, he looks around, PAN him to arch L. He pauses.	
⑤	4.	(Plan - Pos.4) M.S. DOCTOR in arch, see Tardis b.g. thro' arch. DOCTOR looks L. (sees TURLOUGH), <del>moves out of shot</del> L. <i>↳ 2-s T/D</i>	
⑦ ②5 ②2	5.	(Plan -. Pos.3.) M.L.S. Tardis, TEGAN out. She goes o.o. shot L.	



Telecine 1. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(6)	6.	(Plan - Pos.5.) M.2-shot TURLOUGH sketching/DOCTOR looking out. Looks off R. (at TEGAN)	<u>TURLOUGH</u> : It's marvellous here. I feel so calm and relaxed.  <u>DOCTOR</u> : It's the high bombardment of positive ions.
(8)	7.	(Plan - Pos.4.) L/A M.L.S. TEGAN in arch. She comes fwd. DOCTOR in to behind her L.         PAN DOCTOR R. behind her. <del>He sits</del> grass.	<u>TEGAN</u> : It's like after a thunderstorm <del>on</del> (Earth).  <u>DOCTOR</u> : Same cause and reason.  <u>TEGAN</u> : (LOOKS AROUND) It's <del>really</del> beautiful <del>here</del> .  <u>DOCTOR</u> : For some, the Eye of Orion is the most tranquil place in the Universe.  <u>TEGAN</u> : Can't we stay here? <u>THE DOCTOR</u> : Why not? <sup>For a while</sup> We could all do with a rest.
(9)	8.	(Plan - Pos.6.) 2-shot TEGAN f.g.R looking cam. R. (at DOCTOR)/TURLOUGH coming from tower b.g.R. TEGAN turns to him. He shrugs.	

End Telecine 1.







5th March 1983

Telecine 3A. (Page 10)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	1.	(T/k.1. Plan - Pos.7.) M.C.S. DOCTOR <del>sitting</del> <del>on grass.</del> Arch behind him.	DOCTOR: (CRIES OUT IN PAIN)
(10)	2.	(Pos.8.) (TURLOUGH & TEGAN looking out at view) L/A 3-shot DOCTOR f.g.R/ TURLOUGH b.g.C./TEGAN b.g.L. TURLOUGH comes fwd.	TURLOUGH: Are you all right? DOCTOR: (NODS) <sup>just</sup> A twinge of cosmic angst ... Tegan: Cosmic?
(11)	3.	(Resume 1) c.s. Doctor	DOCTOR: (Cont) ... As if I'd lost something.

End of Telecine 3A.



5th March 1983

Telecine 4A. (Pages 19 - 20)

Location No.1.

Ext. Folly.

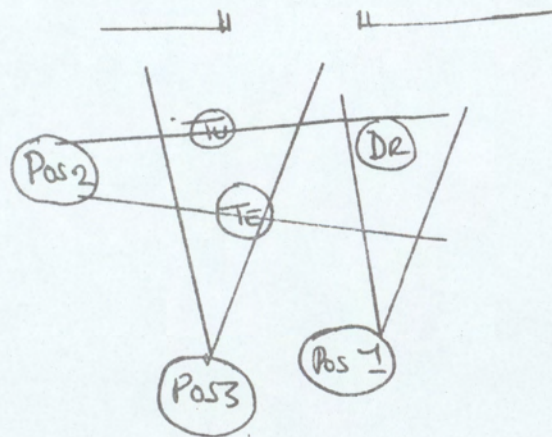
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(13)	1.	(Plan - Pos.1.) C.S. DOCTOR. He slowly turns head to L.	TEGAN: (O.O.V.) Doctor, what is it?
(12)	2.	(Plan - Pos.2.) 3-shot TURLOUGH close L./ TEGAN bending R./DOCTOR between turns head towards them.	DOCTOR: Fading, <i>K</i> all fading. TURLOUGH: What's fading? DOCTOR: Great chunks of my past ... detaching themselves like melting icebergs. TEGAN: (TO TURLOUGH) Well, <u>don't just stand there</u> -
(12)	3.	(Pos.3.) C.2-shot TURLOUGH L/ TEGAN R. They turn to him.	TEGAN: ... <i>do</i> something, <i>to</i> help him. DOCTOR: Don't look so worried.
(12)	4.	3-shot a.b. He collapses. TEGAN runs to him.	DOCTOR: (Cont.) I'll have it worked out soon. Everything's all right. Everything is quite all right. (HE COLLAPSES.)

End Telecine 4.



T/K 4.

PLAN





5th March 1983

Telecine 5.A. (Pages 24 - 25)

Location No.1.

Ext. Folly.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(18) (14)	1. 145	(Plan - Pos. 1.) Cam. set up down slope. M.L.3-shot DOCTOR C./ TEGAN kneeling by him R./ TURLOUGH kneels L.	
	2.	(Plan - Pos.2.) <del>BCU DOCTOR lazily opens</del> <del>eyes, looks R. at TEGAN</del>	
(16)	3. 148	(Plan - Pos.3.) (DOCTOR's P.O.V.) o.o.f. C.S. TEGAN, PAN R. to o.o.f. C.S. TURLOUGH	(Sound muffled) TEGAN: What's happening to him? What are we going to do?
(17)	3A. 149.		TURLOUGH: He seems to be under some kind of psychic attack ...
(15)	4. 147.	(Resume 2) C.S. DOCTOR focuses	(Sound normal) DOCTOR: I am being diminished, whittled away, piece by piece. A man is the sum of his memories, you know, and a Time Lord even more so ...
(14)	5. 145	(Plan - Pos.1.) 3-shot DOCTOR between TURLOUGH & TEGAN  They help him up.	TEGAN: What can we do to help you?  DOCTOR: Get me into the Tardis. (I have to ... find ... to find ...)
(18)	6.	Resume 1. PAN UP & L. as they go twds. arch.	



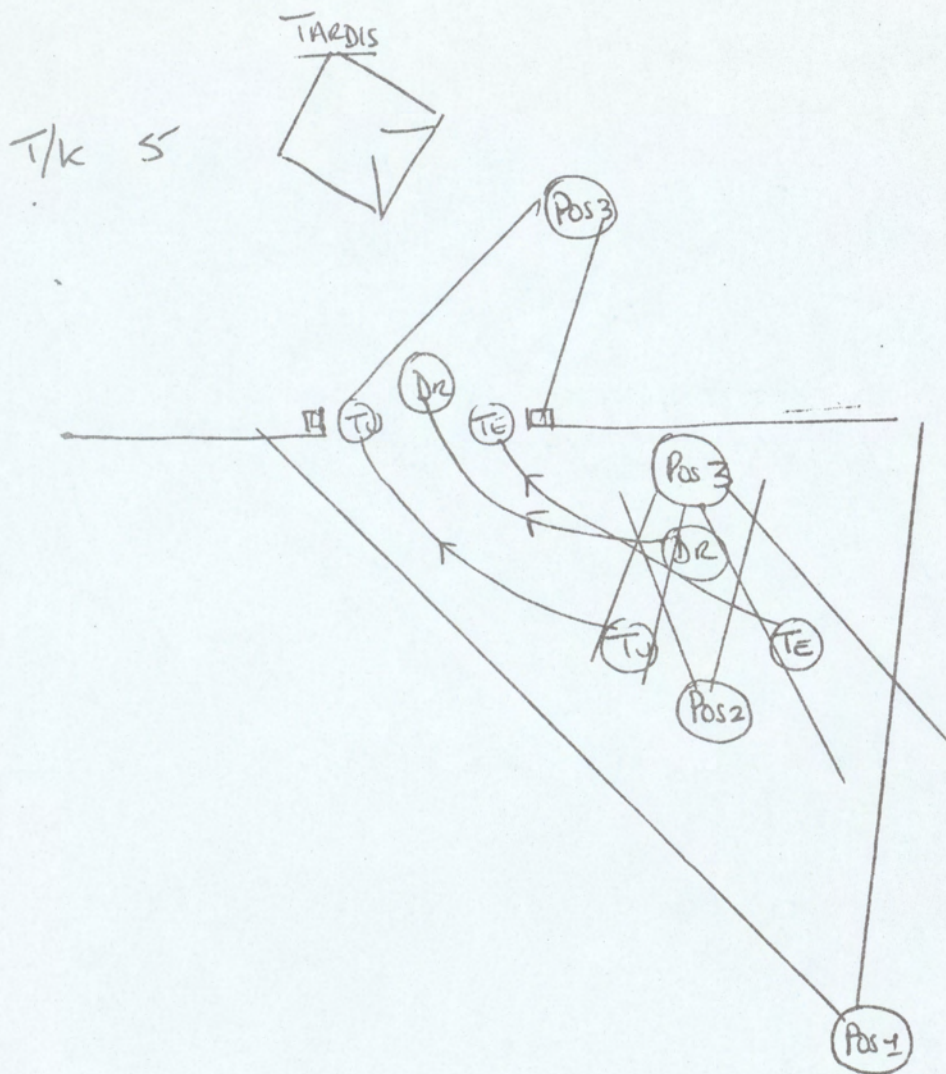
Telecine 5. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
<del>(20)</del>	7. 153 + 154	(Plan - Pos. 4.) M.L.S. arch. DOCTOR, TURLOUGH & TEGAN in front L.  PAN them R. to in front of Tardis. DOCTOR slumps between them.	<u>TURLOUGH</u> : Find what? <i>other</i> <u>DOCTOR</u> : My/selves ....  <del><u>TEGAN</u>: What does he mean?</del>  (HE SLUMPS)
<del>(19)</del>	8	<i>W.S. Folly.</i>	

(151)

End Telecine 5.







5th March 1983

Telecine 2. (Page 7)

Location No.1.

Dr. Hartnell's Garden.

14'23'06

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(23)	1.	L.S. pond with fountain. Hedge f.g.  HARTNELL DR. in from R. X's L. in front of pool, goes L.	
(24)	2.	Cam. set up below R. of curved steps.  HARTNELL DR. down L.H. steps, goes out L.	
	3.	Cam. set up at top of lawn looking at mountains b.g.  HARTNELL DR. in past cam.R. goes twds. b.g.	
(25)	4.	Cam. set up facing opposite direction, topiary trees b.g. M.C.S. HARTNELL DR. He stops, looks up, horrified.	
26x27 x29		As he turns & registers obelisk.	
(28)	5.	(As 3, but locked off) M.L.S. HARTNELL DR., he turns back to cam. Hold for obelisk.  <u>/STRIKE HARTNELL DR./</u>  Hold empty shot.	



5th March 1983

Telecine 20. (Page 124)

Location No.

Wasteland 3.  
(Green stone area) 15.3.83  
(or Croesor Road) 5.3.83 p.m.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(31)	1.	<p>Cam. set up facing lichenised trees.</p> <p>L.2-shot HARTNELL DR. b.g.L. under trees. TEGAN ahead of him R. She comes fwd. to cam. stops.</p> <p>PAN him R. - crossing behind her.</p> <p>He turns back over his shoulder.</p> <p>As he goes, TEGAN into shot, past cam. L. She follows him.</p>	<p>TEGAN: Come on, Doc, you can make it.</p> <p>HARTNELL: Of course I can young woman.</p> <p>And kindly refrain from addressing me as Doc!</p>

End Telecine 20.



7th March 1983

Telecine 10. (Pages 65 - 66)

Location No.2.

Wasteland 1.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(32)	1.	M.L.2-shot HARTNELL DR. b.g.L./SUSAN ahead of him R.  She stops, waits for him. He sits on rock. She comes fwd., X's shot, goes out past cam. L.	HARTNELL DR: It's no good. I shall have to rest <i>Yes of course grandfather</i> SUSAN: All right, I'll just <i>go</i> take a quick look <del>ahead</del> . <i>another</i>
(33)	2.	Cam. set up facing HARTNELL.  C.S. HARTNELL DR.  He starts to rise.	(HARTNELL DR. BREATHES HEAVILY & PAINFULLY) <i>look!</i> SUSAN: (O.O.V.) Come and see!
	3.	<del>(Resume 1)</del> <del>M.L.S. HARTNELL DR.</del> He rises, comes fwd. and goes out past cam. R.	
(34)	4.	(Cam. facing Tardis)  M.L.S. SUSAN on L. middle distance. HARTNELL in past cam.R.  SUSAN comes fwd. to face him L.  As they go b.g. twds. Tardis, the CYBERMAN SCOUT steps into f.g. L. of shot.	<i>What-</i> HARTNELL DR.: Goodness me! The Tardis!  SUSAN: What's it doing here?  HARTNELL DR.: I suggest we go and find out.

End of Telecine 10.



7th March 1983

Telecine 15B. (Pages 95 - 101) Location No.2. Wasteland 1.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(35)	1.	(Plan A. - Pos.1.) Cam. set up below path, panned R. M.L.3-shot DOCTOR followed by TEGAN & SUSAN. <del>PAN L. with them as</del> they come up path. <i>with cam.</i> They stop.	<u>THE DOCTOR</u> : Soon be there.  <u>SUSAN</u> : I'm finding this quite exhilarating.  <u>TEGAN</u> : (BREATHLESS) I wish I were.  <u>MASTER</u> : (V.O.) Doctor!
(40)	1A	<i>WT-IN L.A.L.3-5-</i>	
(37)	2.	(Plan A. - Pos.2.) 2-shot DOCTOR f.g.L./ MASTER below b.g.R.	
(35)	3.	(Plan A. - Pos.1.) M.2-shot TEGAN L./ SUSAN R. PAN TEGAN L. to 2-shot with DOCTOR He jumps down and starts to go out past cam. R. as SUSAN moves in to join TEGAN.	<u>TEGAN</u> : The Master!  <u>THE DOCTOR</u> : Wait here.
(41)	4.	(Plan A. - Pos.3.) M.L.S. MASTER b.g.R. DOCTOR in past cam. L. moves fwd. to face MASTER. MASTER comes fwd. a bit.	<u>MASTER</u> : I know this is going to be hard to believe, Doctor - but for once I mean you no harm.
(42)	5.	(Plan A. - Pos.4.) <i>C.S. Doctor</i> <del>4-shot, MASTER's back</del> <del>f.g.L./DOCTOR b.g.R./</del> <del>GIRLS deep b.g.</del> <del>between them.</del> DOCTOR comes fwd.	<u>DOCTOR</u> : Like Alice, I try to believe three impossible things before breakfast. Go on. <i>hands behind back (shot 7 to 3)</i>



Telecine 15B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(41)	6.	(Plan B. - Pos.1.) 2-shot MASTER R. over DOCTOR's R. shoulder/  DOCTOR runs up to MASTER's level, turns in to him. CYBERMAN comes out b.g. by rock.	MASTER: I have been sent here by the High Council - to help you.
(43)	7.	(Plan B. - Pos.2.) M.C.S. CYBERMAN SCOUT He backs and goes L. behind rock.	
(36)	8.	(Plan A. - Pos.5.) M.C.2-shot SUSAN over TEGAN's R. shoulder.	SUSAN: Is this man a friend of the Doctors?  TEGAN: Anything but.  SUSAN: They're talking as if they were. <i>friends</i>
	9.	(Plan A. - Pos.6.) <del>C.S. TEGAN</del> looking off R.	TEGAN: That's what worries me.
(62)	10.	(Plan C. - Pos.1.) 2-shot SCOUT coming fwd. over LEADER's shoulder R.  LIEUTENANT comes into f.g.R. of shot	CYBERMAN SCOUT: I have found the ones from the Tardis.  CYBERLEADER: Excellent!  CYBER LIEUTENANT: I shall take the patrol and destroy them.



Telecine 15B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(63)	11.	(Plan C. - Pos.2.) M.C. 2-shot LEADER over LIEUTENANT's L. shoulder.  PAN R. as LIEUTENANT moves up to b.g. Pick up SCOUT R. CYBERMEN close round LIEUTENANT.	CYBERLEADER: No. Capture them alive. They must be interrogated first.  CYBER LIEUTENANT: Leader.  CYBERLEADER: We <del>shall</del> also need the Time Lord to pilot the Tardis. <i>Go</i>  <i>Lieu: Attention - Here are your orders.</i>
(44)	12.	(Plan D. - Pos.1.) M.C.2-shot MASTER over DOCTOR's R. shoulder.	MASTER: Be reasonable, Doctor.  THE DOCTOR: I am. I've listened.  MASTER: As you see, I am armed. (BRANDISHING T.C.E.) I could <i>easily</i> kill you if I wanted.
(46)	13.	(Plan D. - Pos.2.) C.S. DOCTOR.	DOCTOR: And not humiliate me first. That isn't your style at all.
(44) (45) (45)	14.	(Plan D. - Pos.3.) DOCTOR L./MASTER R. <del>CYBERMEN coming fwd.</del> <del>b.g. between them,</del> <del>2 file off L. &amp; R.</del>	(45) <i>also</i> MASTER: I have a recall device that will take me back to the conference room in the heart of the Capital.
(48)			THE DOCTOR: So you say. But <i>would</i> I prefer more <i>concrete</i> proof of your credentials. <i>2-8 + Cybermen.</i>



Telecine 15B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(45) (48?)	15.	(Plan D. - Pos.1.) C.S. MASTER 3 CYBERMEN b.g.	MASTER: One of your other selves took it from me.
(47) (49)	16.	(Resume 13) C.S. DOCTOR	THE DOCTOR: <del>And</del> you expect me to believe the fantastic tale you've just told.
(38)	17.	(Plan E. - Pos.1.) M.C.2-shot SUSAN L./ TEGAN R. TEGAN looks round, moves back R. to edge of path. See DOCTOR, MASTER & CYBERMEN between, closing in.  TEGAN turns to face SUSAN, then runs out behind her L.	TEGAN: Doctor, look out - Cybermen!  THE DOCTOR: Stay where you are. <i>So back..?</i>  SUSAN: We can't just leave him.  TEGAN: We can't help him either. Do as he says. We must warn the others.
(50)	18.	(Plan E. - Pos.2.) G/S. CYBER LIEUTENANT b.g., CYBERMEN L. & R. DOCTOR L. Centre MASTER behind him R. DOCTOR & MASTER dash out crossing shot & out past cam. R. CYBER LIEUTENANT steps into C. of gap, raises weapon, fires.	"After you"  CYBER LIEUTENANT: Halt, or you will be destroyed.



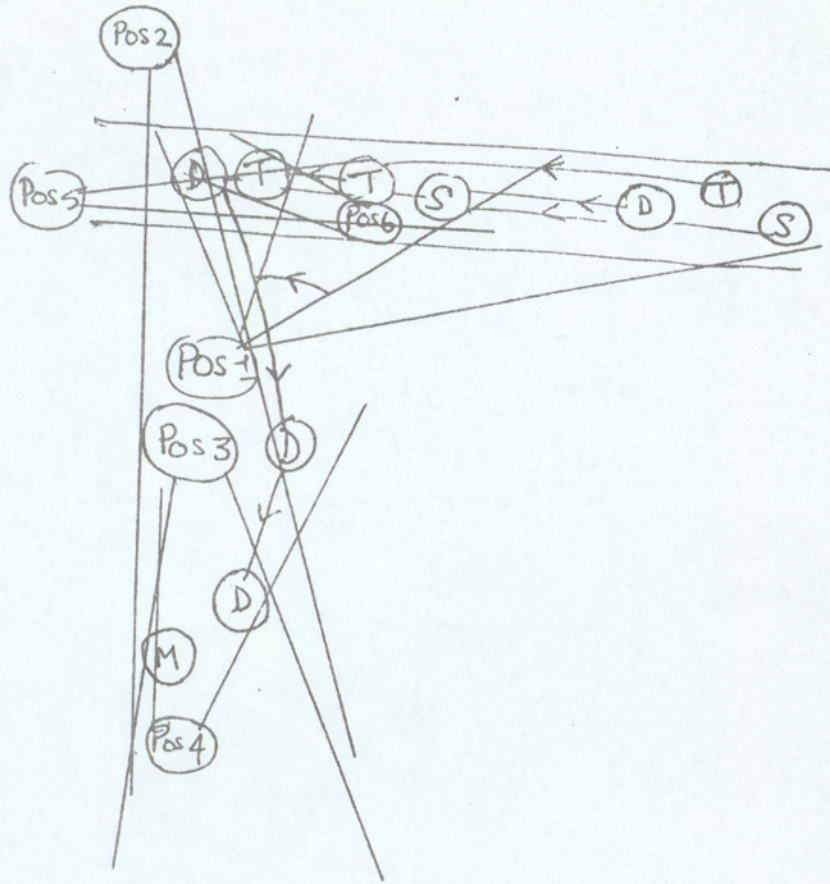
Telecine 15B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(51)	19.	(Plan F. - Pos.1.) W/S Landscape with rock C. MASTER & DOCTOR in L. & R. past cam. R. Rock b.g. C. explodes. MASTER collapses. DOCTOR runs in twds. him.	
(52)	20.	(Plan F. - Pos.2.) H/A MASTER falling onto ground. DOCTOR in from past cam. R. kneels into shot R. Turns, looks out past cam. R.	<i>Zapped!</i>
(55)	21.	(Plan F. - Pos.2.) L/A G/S. CYBERMEN coming twds. cam.	
(53)	22.	(Resume 20) <i>C.S.</i> <del>2-shot MASTER on ground,</del> DOCTOR looking off R. Turns to look at MASTER.	
(54)	23.	(DOCTOR's P.O.V.) C.S. recall device in MASTER's hand.	

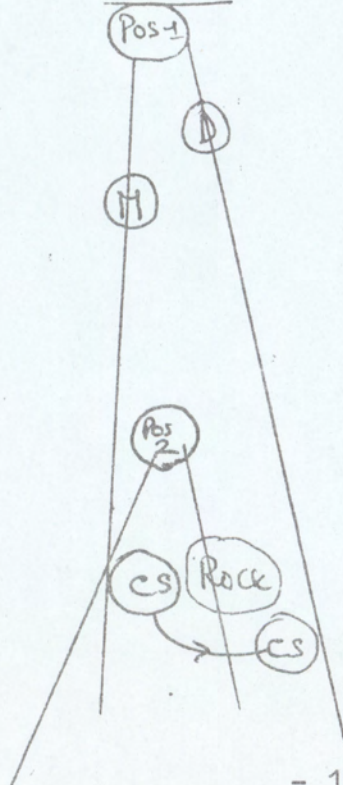
End Telecine 15B.



PLAN A.



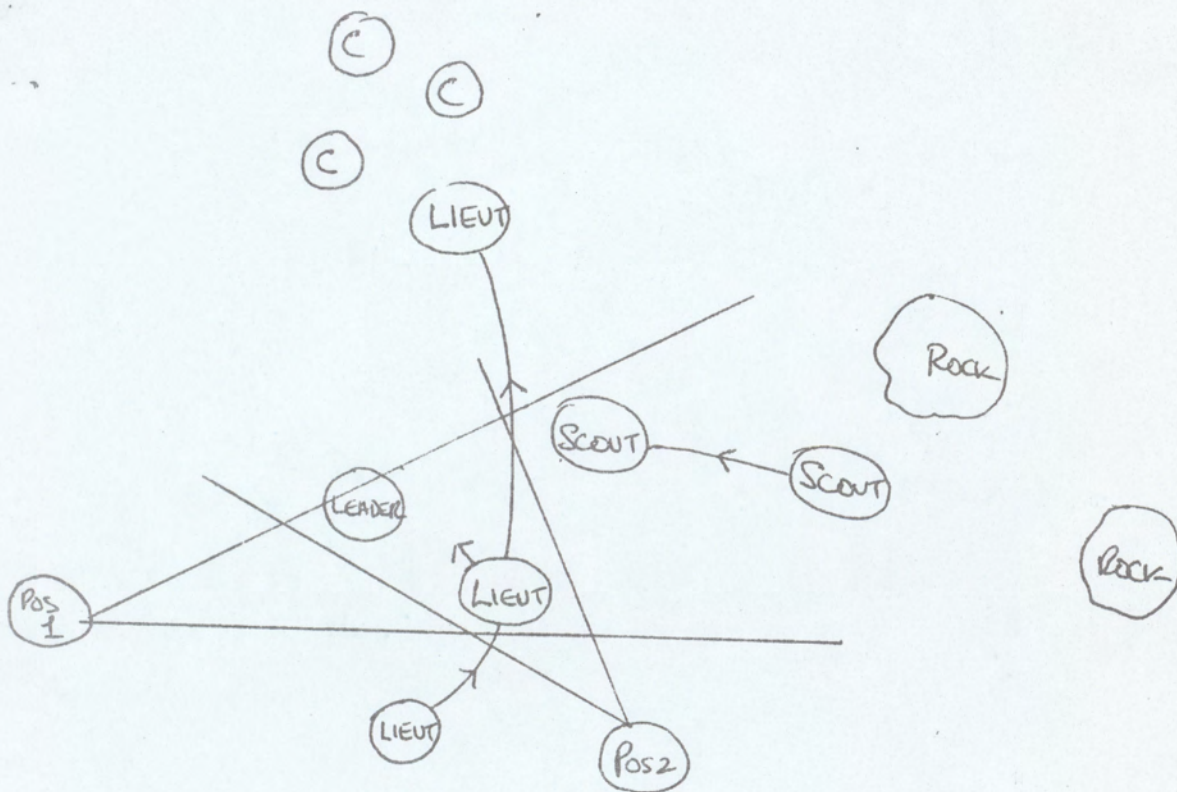
PLAN B



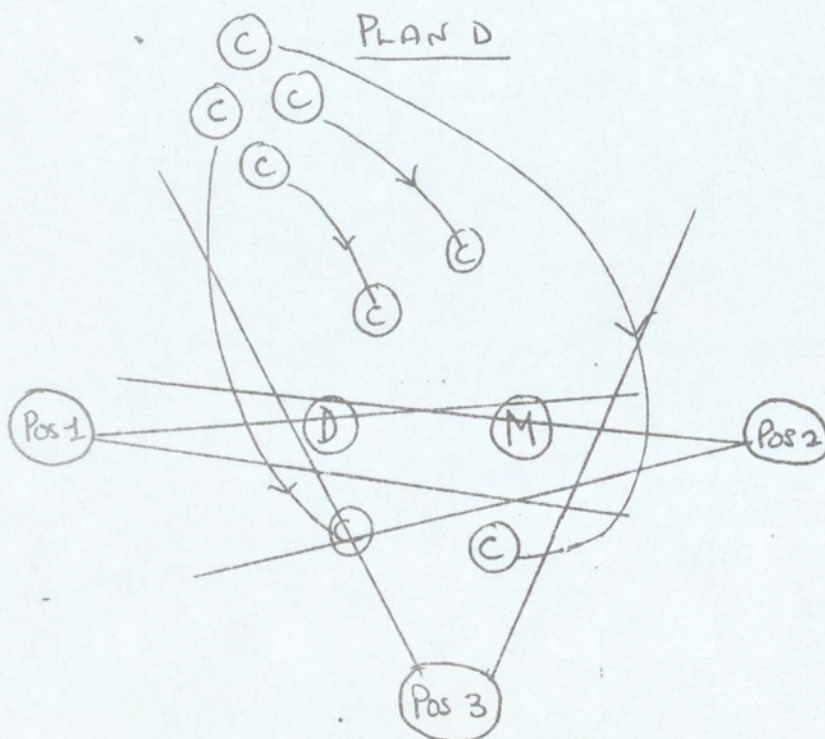


T/K 15

PLAN C



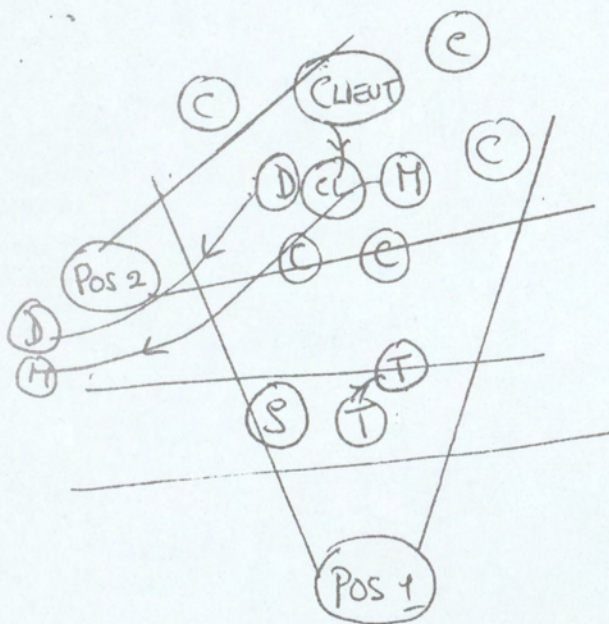
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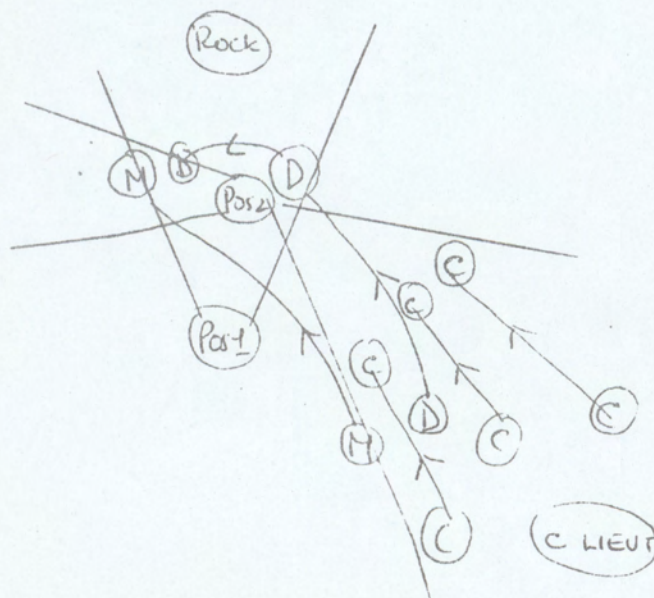


T/k 15.

PLAN E



PLAN F.





7th March 1983

Telecine 15. (2). (Page 103)

Location No.2.

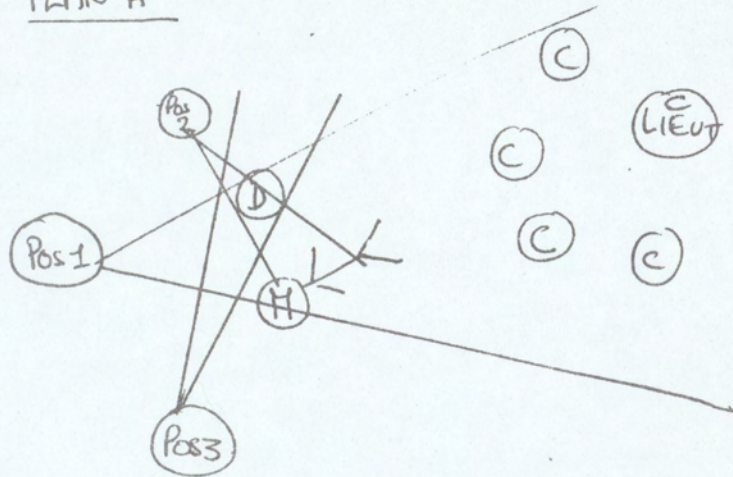
(As for T/k.15)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(56)	1.	(Plan A. - Pos.1.) L/A 2-shot DOCTOR kneeling f.g.L./ MASTER lying f.g.R. CYBERMEN approaching b.g. between them. DOCTOR taking up recall device from MASTER's hand. - Yoyo up to Doctor. He rises.	
	2.	(Plan A. - Pos.2.) C.S. Recall device in DOCTOR's R. hand, shot over his R. shoulder. MASTER lying o.o.f. b.g.	
(61)	3.	(Plan A. - Pos.3.) Locked-off shot. M.S. DOCTOR kneeling holding recall device in R. hand <u>/STRIKE HIM/</u> He vanishes (in red glow!)	Cyber Leader: You will accompany us Dr. Sorry must dash!
(57)	3A	Cybermen react.	
(39)	4.	(Plan B. - Pos.1.) Cam. on path. SUSAN f.g.L. looking out R. TEGAN further down on path b.g.R. going away from cam. She stops, turns to look up at SUSAN. SUSAN turns runs down hill.	TEGAN: Susan, come on!
	5.	(Plan B. - Pos.2.) <del>Cam. further down hill L/A</del> <del>MC.S. stone. SUSAN's feet</del> <del>in past cam. L. on stone.</del> <del>She falls into shot L.</del> <del>TEGAN in b.g.R., kneels</del> <del>PAN UP as she starts to</del> <del>lift SUSAN.</del> They go.	TEGAN: <del>Let's see if you</del> <del>can walk.</del> SUSAN: <del>Just about.</del> Can you walk

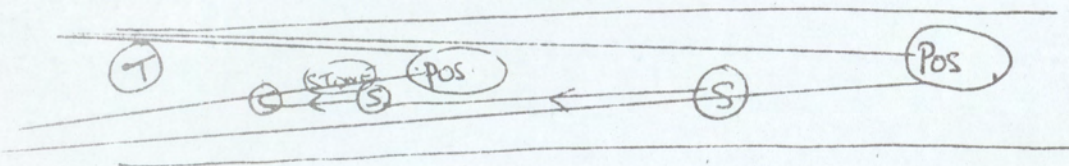


T/K 15(2)

PLAN A



PLAN B





7th March 1983

Telecine 16. (Page 105)

Location No.2.

(as for T/k.15)

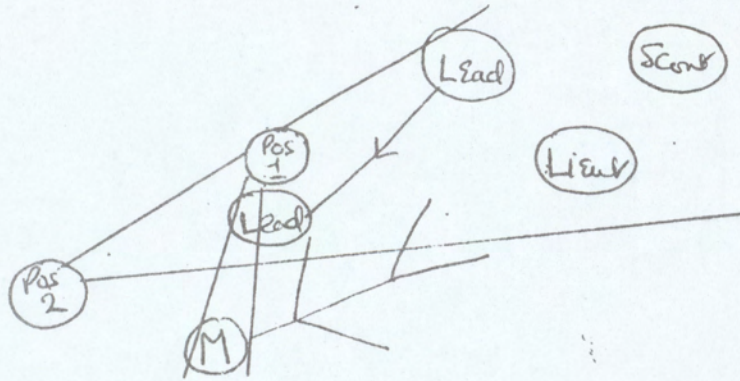
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(58)	1.	(Plan - Pos.1.) C.S. MASTER's face. <i>hand</i> He opens his eyes, lifts his head a little, looks to his <del>R. hand</del> , <i>for</i> PAN L. to C.S. his hand, he opens it. <i>he looks</i>	<i>Lieut:</i> <i>Leader:</i> This is not the <i>Doctor:</i>
	2,	C.S. his face. He looks from his hand to in front of him.	<i>Lieut: who is</i>
(59)	3.	(Plan - Pos.2.) 3-shot CYBERLEADER L./ LIEUTENANT R./ SCOUT between. MASTER rises into shot f.g. R.  LEADER comes down to f.g.L.	<u>CYBERLEADER</u> : Take him.  <u>MASTER</u> : I've been looking for you.  <u>CYBERLEADER</u> : Kill him.
(60)			<u>MASTER</u> : I'm here as your friend.  <u>CYBERLEADER</u> : Who are you?
	4.	(Plan - Pos.1.) C.2-shot MASTER over CYBERLEADER's R. shoulder.	<i>I am</i> <u>MASTER</u> : The Master. And your loyal servant.

End Telecine 16.



T/K 16

PLAN





8th March 1983

Telecine 17. (Pages 112 - 114) Location No2. Rocky area of T/K 15.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(64)	1.	(Plan - Pos.1.) 4-shot SCOUT L./ MASTER R./ CYBER LEADER & LIEUTENANT between.	<u>CYBER LEADER</u> : I do not believe your lies.  <u>MASTER</u> : What I've said is the truth. We've all been brought here for the same reason.  <u>CYBER LIEUTENANT</u> : To fight?
(68)	2.	(Plan - Pos.2.) C.S. MASTER	<u>MASTER</u> : (TO LIEUTENANT) To destroy each other for the amusement of the Time Lords.
(67)	3.	(Plan - Pos.1.) C.S. LEADER	<u>MASTER</u> : But you don't have to play their game.
(68)	4.	(Resume 2) C.S. MASTER	<u>MASTER</u> : You can defeat them, gain your revenge - but only with my help.
(64)	5.	(Plan - Pos.1.) 4-shot LEADER & LIEUTENANT over MASTER's L. shoulder.  (LEADER & LIEUTENANT look at each other.)	<u>CYBERLEADER</u> : Explain  <u>MASTER</u> : Close by there is a tower - a fortress of your enemies, the Time Lords. It is well defended, but I can help you break in.  <u>CYBER LIEUTENANT</u> : What do you ask in return.



Telecine 17. (Cont.)

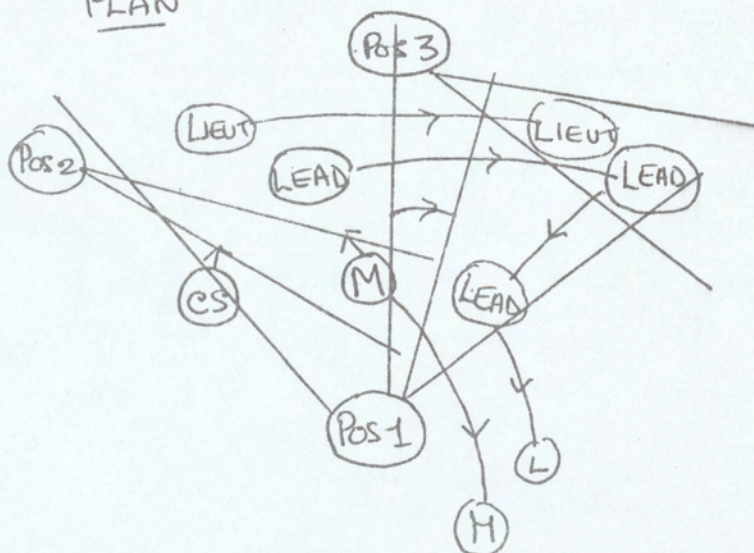
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(68)	6.	(Resume 2) C.S. MASTER	MASTER: My life - my freedom. A chance to share in your revenge .. To destroy the Time Lords.
(64)	7.	(Plan Pos.1.) 4-shot SCOUT L. MASTER R. PAN LEADER & LIEUTENANT R. past MASTER. They stop. LEADER turns to LIEUT.	CYBERLEADER: Guard him. <i>Scout: Leader</i>
(66)	8.	(Plan - Pos.3.) C.2-shot LEADER as he turns to LIEUTENANT over LIEUTENANT's R. shoulder.	CYBERLEADER: We shall allow him to guide us into this Tower.  CYBER LIEUTENANT: He is an alien. Aliens are not to be trusted.  CYBERLEADER: It is not necessary to trust him.  CYBER LIEUTENANT: Will you give him his freedom?  CYBERLEADER: Promises to aliens have no validity. When the Tower is in our hands, he will be destroyed.
(65)	9.	(Plan - Pos.1.) 3-shot MASTER f.g.L./ LIEUTENANT & LEADER b.g.R. LEADER comes fwd. to R. of MASTER  MASTER smiles and X's shot & out past cam.R. LEADER follows, then SCOUT, then LIEUTENANT	CYBERLEADER: <del>You</del> <i>W</i> will guide us to the Tower.

End Telecine 17.



T/K 14

PLAN





8th March 1983

Telecine 25. (Page 178)

Location No. 2.

(As for T/k.10.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(73)	1.	(Plan - Pos.1.) ✓ M.S. <del>Top of Tardis</del> PAN DOWN to see bombs around base - CYBERMEN connecting up last two.	
(74)	2.	(Plan - Pos.2.) <i>never</i> Cam. set up <del>further back</del> , M.C.S. Detonator in LIEUTENANT's hands, PAN UP to 2-shot CYBER LIEUTENANT L./ LEADER R.  PAN LIEUTENANT R. to see Tardis & CYBERMEN b.g.  They clear to R.	 CYBER LIEUTENANT: The bombs are ready.  CYBERLEADER: Excellent! Prepare for detonation.  CYBER LIEUTENANT: Move back! <i>Your orders are to move back. Scant: Leader?</i>

*Lieutenant*

End Telecine 25.



8th March 1983

Telecine 26. (Page 185)

Location No.2.

(As for T/k.10 & 25.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
77 x 78	1.	(Plan - Pos.1.) G.S. CYBERMEN They turn to look off L.	
79	2.	(Plan - Pos.1.) L.S. Tardis (their P.O.V.)	
76	3.	(Plan - Pos.2.) C.S. Detonator in CYBER LIEUTENANT's hands (seen over his R. shoulder)	
75	4.	(Plan - Pos.3.) M.S. CYBER LIEUTENANT with detonator, Tardis b.g. LEADER into f.g.L. of shot.  (F/X Tardis Demat. sound)	<u>CYBER LIEUTENANT</u> : All is prepared.  <u>CYBERLEADER</u> : Excellent. Detonate!
76	5.	(Resume 3) C.S. Detonator - CYBER LIEUTENANT presses it.	
80 x 81	6.	(Plan - Pos.3.) Locked-off shot M.L.S. Tardis. F/X Explosion <u>/STRIKE TARDIS &amp; BOMBS/</u> Add smoke. Smoke clears.	

End Telecine 26.



Inserts for Tardis Screen.

Location No.

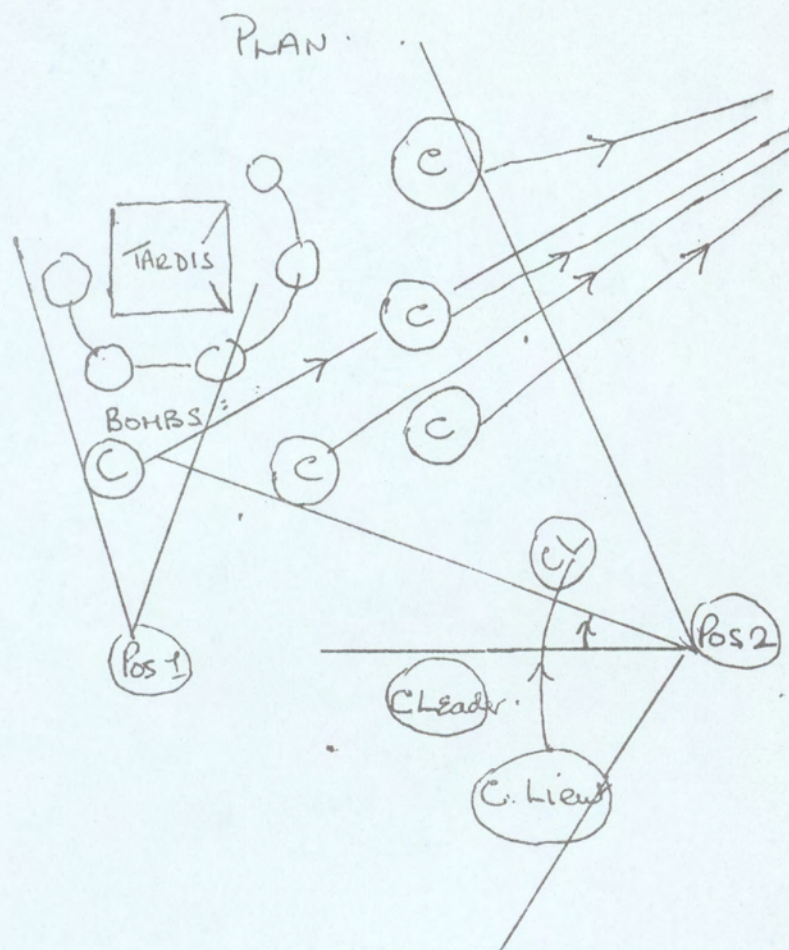
(For T/k.25 & 26)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(82)	Sc.31.	Cam. set up where Tardis was in T/k.25 & 26.  CYBERMEN milling about fairly close to cam. with various bits of unidentified equipment.	
(82)	Sc.37.	Cam. set up where Tardis was in TK.25 & 26.  H.A. CYBERMEN passing. (as when setting up bombs).	
(83)	Sc.41.	H.A. M.L.S. 2 CYBERMEN approaching, carrying bomb. They approach lens, then duck down out of shot with bomb.	
(84)	Sc.49.	H/A. L.S. Group of CYBERMEN crossing R. to L.	
(85)		CYBER LIEUTENANT b.g. with LEADER R. of him  CYBER LIEUTENANT lowers arm. (Signal for detonator) (As after shot 2, T/k.25)	

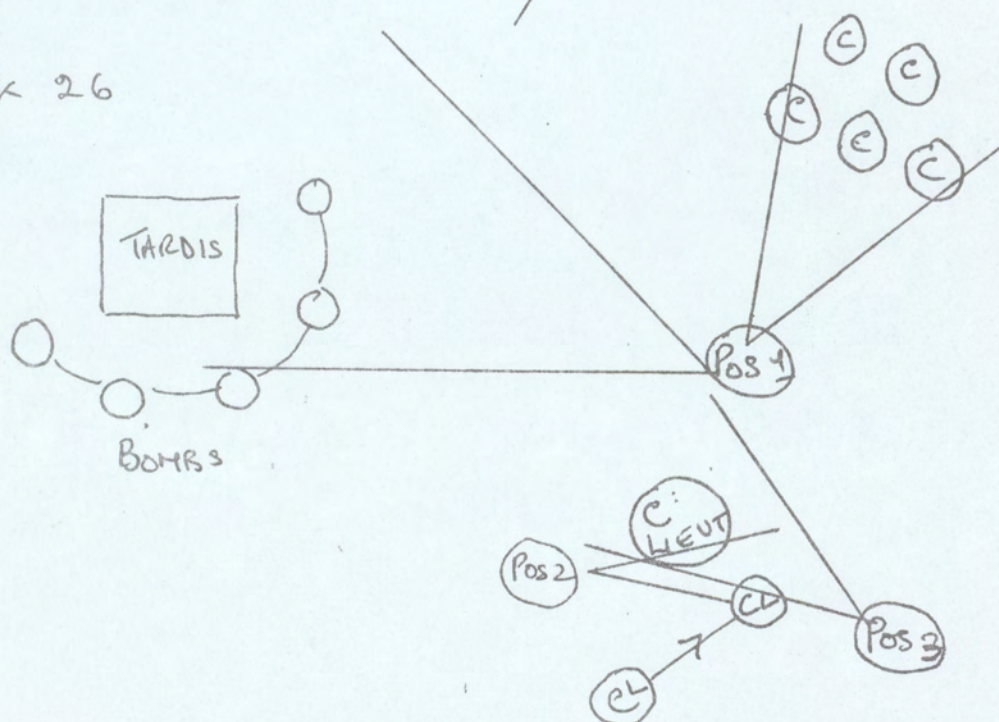
End of Cybermen inserts for Tardis screen.



T/K 25.



T/K 26





9th March 1983

Telecine 11B/C. (Pages 74 - 75) Location No.2. Flat Area, Quarry winding path.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(86)	1.	(Plan - Pos.1.) Glass shot. Tower L. in distance. Terrain with winding path f.g.R. TROUGHTON DR. comes in past cam. <del>R.</del> BRIGADIER follows in <del>below R. of him.</del> <i>hands together</i>	<u>TROUGHTON DR.:</u> Just as I feared. We're on Gallifrey In the Death Zone. <u>BRIGADIER:</u> You know this place? <u>TROUGHTON DR.:</u> To my shame.
(89)	2.	(Plan - Pos.2.) C.S. BRIGADIER quizzical.	
(86)	3.	(Resume 1) TROUGHTON DR. comes down to face BRIGADIER	<u>TROUGHTON DR.:</u> Yes, mine, Brigadier - and that of every other Time Lord.
(87)	4.	(Plan - Pos.3.) C.2-shot TROUGHTON DR. over BRIG's L, shoulder	<i>hands apart</i> <u>TROUGHTON DR.:</u> In the days before Rassilon, my ancestors had tremendous powers - which they <del>handled</del> <i>misused</i> disgracefully.
(90)	5.	(Plan - Pos.4.) C.S. BRIGADIER	<u>TROUGHTON DR.:</u> They set up this place, <del>the</del> <i>round</i> the Death Zone - walled it <del>with</del> <i>round</i> an impenetrable force field.



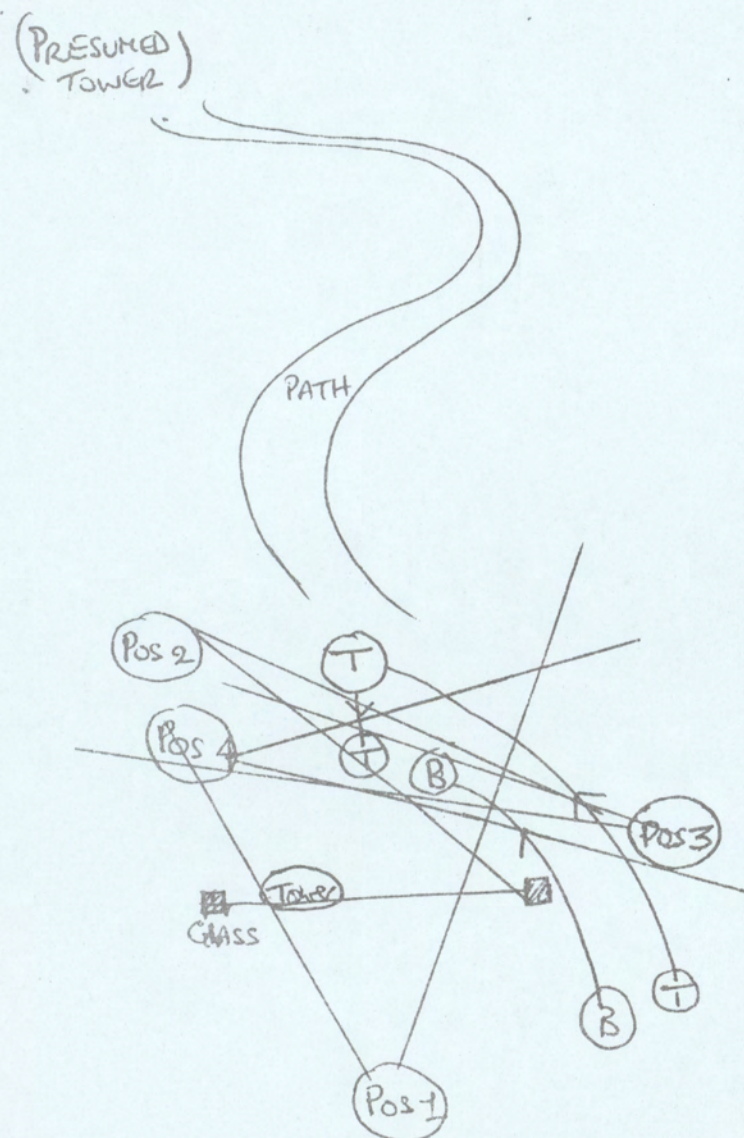
Telecine 11B/C (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(88)	6.	(Plan - Pos.3.) C.S. TROUGHTON	TROUGHTON DR.: Then they kidnapped other beings and set them down here.
(91)	7.	(Plan - Pos.4.) M.C.2-shot BRIGADIER over TROUGHTON's R. shoulder.	BRIGADIER: <del>Why?</del> <i>What for</i> TROUGHTON DR.: I'll explain as we go. BRIGADIER: Where? <i>are we</i> going.
(87) (86)	8.	(Resume 1) Glass shot. TROUGHTON & BRIGADIER f.g.R. TROUGHTON turns through shot to point to tower b.g.L.	TROUGHTON DR.: <sup>To</sup> The Tower. To Rassilon. The greatest single figure in Time Lord history.
(90)	9.	(Pos.4.) C.S. BRIGADIER	BRIGADIER: Is that where he lives?
(86)	10.	TROUGHTON looks over his L. shoulder at BRIGADIER.  They walk away towards Tower.	TROUGHTON DR.: Not exactly Brigadier. It's his Tomb.

End Telecine 11B.



T/K. 11 B





9th March 1983

Telecine 13. (Pages 88 - 89)

Location No2.

As T/k 11B.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(92)	1.	(Plan - Pos.1.) Cam. facing R. away from glass to avoid main road. M.L.2-shot BRIG.L./TROUGHTON DR. R.  PAN R. as they come fwd., they stop facing cam.	TROUGHTON DR: I wonder, could Rassilon himself have brought us here!  BRIGADIER: Now hang on a minute, Doctor. / Rassilon <i>was</i> <del>is</del> dead. <i>You did say this chap.</i>
(93)	2.	(Plan - Pos.1.) Glass shot. TROUGHTON L. BRIG. R. both with backs to cam. Tower b.g. between them.  BRIG. turns to TROUGHTON  TROUGHTON turns to BRIG.	BRIGADIER: You did say that was his tomb.  TROUGHTON DR.: It is. But no-one really knows how extensive his powers were.  BRIGADIER: He could still be alive?  TROUGHTON DR.: Watching us at this very moment.
(94)	3.	(Plan - Pos.2.) M.C.2-shot BRIG. over TROUGHTON's R. shoulder.	<i>Didn't you say</i> BRIGADIER: Wasn't he supposed to be a noble type? <i>rather good</i>  TROUGHTON DR.: So the official history says ...



Telecine 13. (Cont.)

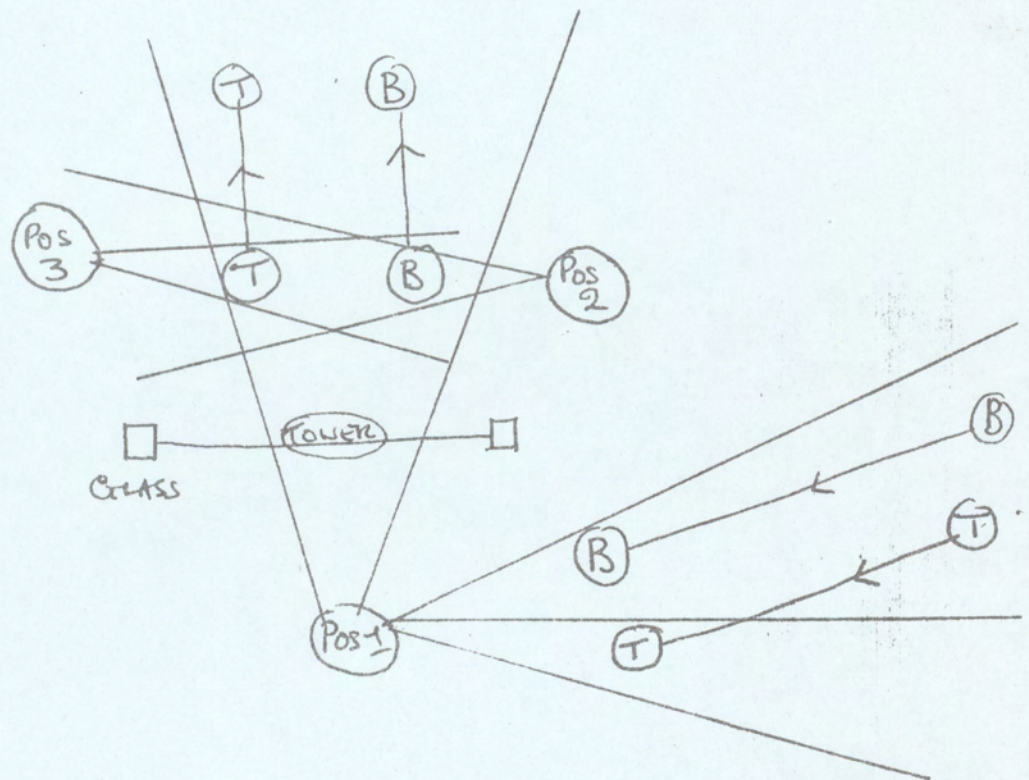
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(96)	4.	(Plan - Pos.3.) M.C.2-shot TROUGHTON over BRIG's L. shoulder.	<p><u>TROUGHTON DR.:</u> But there are many rumours and legends to the contrary. Some say that his fellow Time Lords rebelled against his cruelty and bound <sup>now</sup> <del>bound</del> locked him in the Tower in eternal sleep.</p> <p><u>BRIGADIER:</u> And he's woken up again?</p> <p><u>TROUGHTON DR.:</u> It would explain a great deal. Oh dear.</p>
(95)	5.	(Plan - Pos.2.) <del>C.S. 2-3 pos.</del> C.S. BRIGADIER looks quizzical.	
(97)	6.	(Plan - Pos.3.) C.S. TROUGHTON	<p><u>TROUGHTON DR.:</u> We could be playing the Game of Rassilon at this very moment.</p>
(93)	7.	(Resume 2) Glass shot. 2-shot with Tower b.g. between them.  TROUGHTON turns away, BRIG. follows (holding space between)	<p><u>BRIGADIER:</u> Your tone doesn't inspire much confidence. I assume we're not expected to win.</p> <p><u>TROUGHTON DR.:</u> <del>Precisely.</del> <sup>Come on.</sup></p>

End Telecine 13.



T/K 13.

PRESUMED  
TOWER





9th March 1983

Telecine 8. (Pages 55 - 57)

Above Mr. Williams's Quarry.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(104)	1.	<p><u>FOG FILTER</u> (Plan - Pos.1.)</p> <p>Cam. set up R. of corner of delapidated house.</p> <p>Heavy fog (smoke gun)</p> <p>L.2-shot TROUGHTON leading R. BRIGADIER following behind him L.</p>	<p>BRIGADIER: <del>What</del> a charming spot, Doctor!</p> <p>TROUGHTON DOCTOR: My dear Brigadier, it's no use blaming me.</p>
(105)	1X	<p>They stop &amp; look around</p> <p>BRIG. <del>closes up behind</del> L. of TROUGHTON</p>	<p>BRIGADIER: You attract trouble, Doctor, you always did. Where are we?</p> <p><i>the devil</i></p> <p>TROUGHTON DOCTOR: I'm not sure yet. But I have some very nasty suspicions. What's that? (POINTS OUT PAST CAM. L.) Over there.</p>
(109)	2.	<p>Cut-away L.S.</p> <p>Cybermen moving in fog.</p>	<p>BRIGADIER: Something moving.</p>
(106)	3.	<p>(Plan - Pos.2.)</p> <p>BRIGADIER comes fwd. close L. of shot.</p> <p>TROUGHTON X's out L. PAN BRIG. L. to 2-shot again as they crouch by wall. BRIG. f.g.L./TROUGHTON behind him R.</p>	<p>TROUGHTON DR.: Keep down.</p>



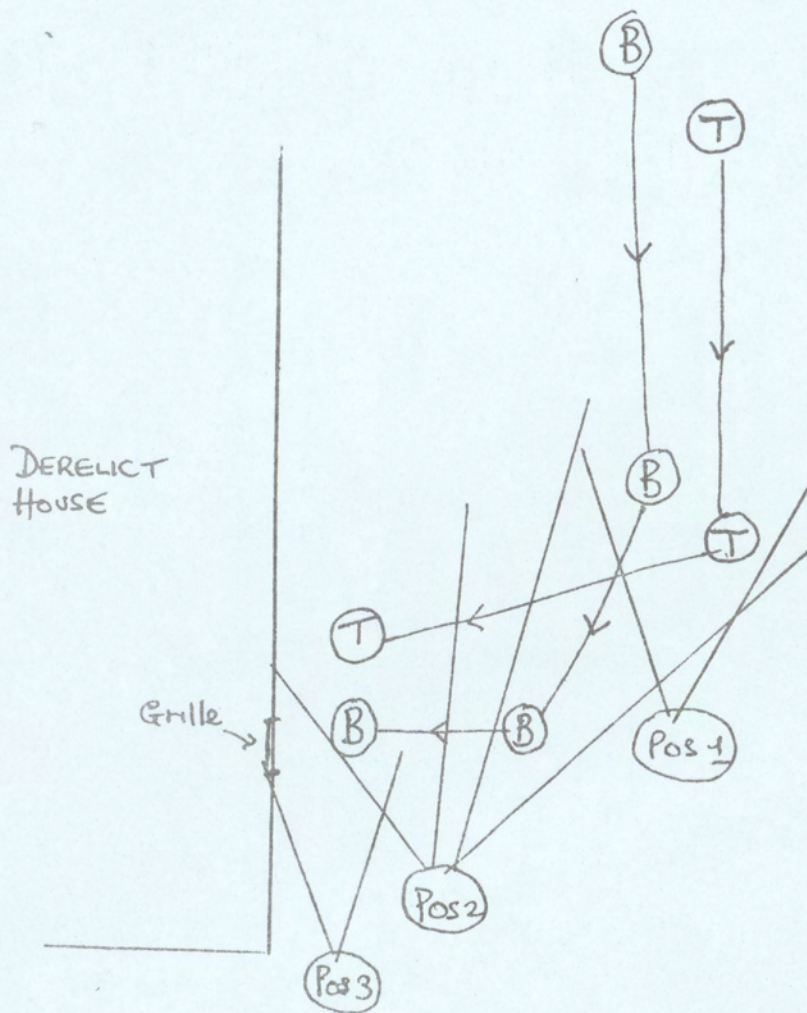
Telecine 8. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(107)	4.	(Plan - Pos.3.) Cam. set up in front and L. of BRIGADIER L/A M.C.S. hand and BRIG.'s R. arm.	<i>Don't worry, Brigadier.</i>
(108)		BRIGADIER yells. <i>cut-in</i>	
(106)	5.	(Resume 3.) TROUGHTON grabs BRIG's other arm, pulls. Picks up length of metal piping, comes round to f.g.L., smashes at Cyberman's hand.  BRIGADIER rises, they run out R.	TROUGHTON: <del>Come on,</del> <del>Brigadier,</del> run.

End of Telecine 8.



T/k 8.





10th March 1983

Telecine 18. (Pages 116 - 117)

Location No.3. Mr. Williams's Quarry  
Int. Low Corridor

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(128)	1.	Cam. set up at L. side looking back at arch.  TROUGHTON comes out of arch & fwd. followed by BRIGADIER.   They go out past cam. R.	TROUGHTON DR.: Come along, BRIGADIER, this way. <i>came along</i> BRIGADIER: Dammit, Doctor, I'm just not built for this <i>kind</i> <del>sort</del> of thing any more...  TROUGHTON DR.: You never were. Cheer up. We're getting along very nicely.  <i>Mind your head?</i>
(129)	2.	Cam. set up in big cavern facing entrance. M.L.S. arch. TROUGHTON comes fwd. goes out L. BRIG. follows - PAN him L. to 2-shot so cavern is b.g.  F/X low growling, pause the shuffling & scraping and big growl.  They get close together.  They run out of shot L.	TROUGHTON DR.: <i>(The tunnel's rising all the time.)</i> We should be at the Tower very soon. <i>→</i>  BRIGADIER: That's supposed to cheer me up?  BRIGADIER: What was that? <i>(THEY LISTEN)</i> <i>It sounded like</i> TROUGHTON DR.: Something <del>not</del> <i>very friendly. large, very fierce</i> <i>probably very hungry.</i>  <i>Come on.</i>

End Telecine 18.



10th March 1983

Telecine 21.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(127)	1.	Cam. set up L/A by pool (bubbling, dry ice) in front and L. of big iron tripod. F/X loud roar. TROUGHTON in past cam. R. He continues out into next arch followed by BRIGADIER who looks back over his shoulder then follows out. YETI follows into shot.	<u>BRIGADIER</u> : Whatever that creature is, it's got our scent. It's hunting us.
(126)	A1?		
(123)	2.	Cam. set up in side cavern, facing small opening (polystyrene rocks filling most of entrance). TROUGHTON DR. in from L. PAN him R. to entrance He squeezes in followed by BRIGADIER	<u>TROUGHTON DR.</u> : In here!
(114)	3.	Cam. in small cave entrance. TROUGHTON against wall. BRIG. in from R., joins him R.	<u>BRIGADIER</u> : Doctor, look!
(124)	3A	Yeti arrives	
(118)	4.	Reverse angle, their P.O.V. YETI outside gap in boulders. F/X loud roar.	<u>BRIGADIER</u> : We're trapped! <i>Hold this</i>
(114)	5.	(Resume 3) 2-shot TROUGHTON searches pockets.	<u>TROUGHTON DR.</u> : <del>There must be something</del> <i>I must have</i>



Telecine 21. (Cont)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(118)	6.	(Resume 4) Creature's paw through gap in boulders. F/X falling rock.	<u>BRIGADIER</u> : (O.O.V.) Better hurry, Doctor. It's trying to dig us out!
(114)	7.	(Resume 3) 2-shot TROUGHTON finds fireworks.  BRIGADIER gives him lighter. He lights firework and throws it past cam. R.	<i>Here we are</i> <u>TROUGHTON DR.</u> : Aha! Have <del>you got a light?</del> <i>B. What was that?</i> <i>Pardon?</i> <u>BRIGADIER</u> : What was that?  <u>TROUGHTON DR.</u> : <del>A Golden</del> <del>Fountain.</del> <i>A galactic glitterbang</i>
(125)	8.	Cam. set up facing entrance and to L. of it. Shadowy shape of YETI in f.g.R.  Firework explodes. YETI leaps back out of shot R.  F/X Roar.	
(115)	9.	(Resume 3) 2-shot (Silence)  F/X Giant roar.	<u>TROUGHTON DR.</u> : A Yeti!  <del><u>BRIGADIER</u>: Fireworks?!</del>
(119)	10.	(Resume 4) Reverse shot, claw reappears. Rocks start falling.	<del><u>BRIGADIER</u>: (O.O.V.) You've</del> <del>maddened it.</del>



Telecine 21. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(115)	11.	(Resume 3) <del>Darkness.</del> TROUGHTON lights <del>lighter.</del>	BRIGADIER: Where did it come from?  TROUGHTON: Left over from the time of the Games! <del>Well, at least I got rid</del> <del>of it! it can't get at us.</del> BRIG. You've maddened it!
(117) (120) (121)	12.	(As <del>4</del> , but entrance blocked)	TROU: Well at least it can't get at us.
(117)	12A	Flicker of light from <del>lighter.</del> flambeau	BRIGADIER: (GRIMLY) And now we're trapped, buried alive!
(116)	13.	(Resume 3) 2-shot. TROUGHTON goes out L. PAN BRIGADIER L. He squeezes past boulder (masking door)	Yes I'm afraid we are - on the other hand TROUGHTON DR: <del>Oh</del> no we're not! That flame flickered. And where there's a wind flicker, there's a way.
(113)	14.	Strike boulder revealing door. Cam. set further back facing it. TROUGHTON in past cam. R. followed by BRIGADIER  TROUGHTON opens door (some light other side?)  They go through door.	TROUGHTON: Well, I think we've arrived.  I don't like that at all. Someone or something wants us to go inside. After you. BRIG. No, No, after you, Doctor.

End Telecine 21.



11th March 1983

Telecine 15A. (Page 94) Location: 3. Cave Mouth in Mr. Williams's Quarry.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
112 110	1.	(Plan - Pos.1.) Cam. set up in front of cave panned R. <i>M. ZOOMED - IN</i> M.C.2-shot TROUGHTON coming fwd./BRIG. following behind him L. TROUGHTON <del>plays</del> <del>recorder then sings.</del> PAN TROUGHTON L. to in front of cave. BRIG. into L. of shot	TROUGHTON DR.: (SINGS) "Who unto Rassilon's Tower would go, Must choose: Above, Between, Below".  BRIGADIER: Are you in pain, Doctor?
	2.	(Plan - Pos.2.) M.C.2-shot TROUGHTON R. over BRIG's L. shoulder.	<i>turns</i> TROUGHTON DR.: <i>(HURT)</i> Age has not mellowed you, Brigadier. I was recalling, in point of fact, an old nursery rhyme. About the Dark Tower. <i>turns back</i>
	3.	(Plan - Pos.3.) C.S. BRIGADIER.	BRIGADIER: Does it help?
	4.	(Plan - Pos.2.) C.S. TROUGHTON.	<i>turns</i> TROUGHTON DR.: Considerably more than you do. It describes the different ways to enter the Tower. <i>turns back.</i>
	5.	(Resume 3) C.S. BRIGADIER	BRIGADIER: In a nursery rhyme? I've never heard anything so ridiculous.

+ III



Telecine 15A. (Cont.)

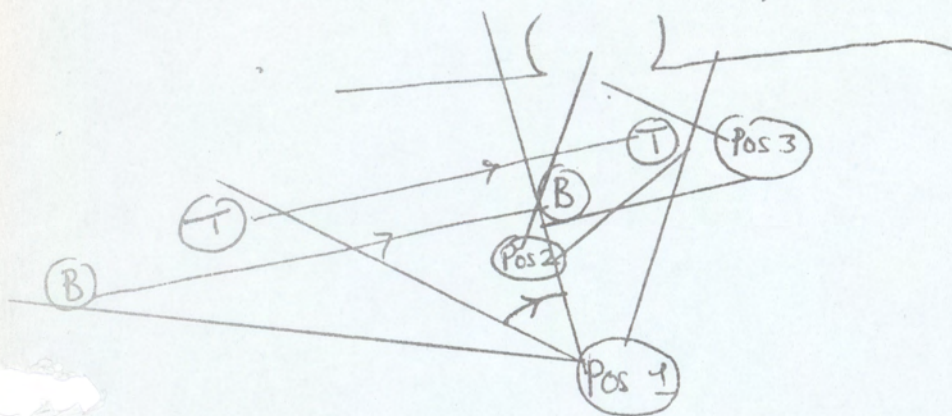
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	6.	(Resume 4) C.S. TROUGHTON	<u>TROUGHTON DR.:</u> Nevertheless, <i>9</i> <del>I plan</del> to put it to the test. <i>propose (takes torch)</i>
	7.	(Resume 1) 2-shot with cave b.g. TROUGHTON goes fwd. to cave. BRIG. shrugs and follows after him.	<i>Come along</i> <u>TROUGHTON DR.:</u> / In here.

End Telecine 15A.



T/k 15.

CAVE





Telecine 22A. (Page 137)

Location No. 3.

Mr. Williams's Quarry Top

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
15	1.	(Plan A. - Pos.1.) M.S. ROBOT in front of cave, facing away R. from Cam.	
(165)	2.	(Plan A. - Pos.2.) <del>B-shot PERTWEE &amp; SARAH R.</del> <del>f.g. in front of rock/</del> <del>ROBOT b.g.L. at cave mouth.</del> She shifts position, and the ROBOT swings round to face camera.	<i>I don't think</i> SARAH: (WHISPERING) I can't take much more of this, Doctor. (OVER L. SHOULDER) PERTWEE: / Hang on, Sarah- Jane, we've got <del>just</del> one hope. <i>hang on, I think</i>
(170)	2A	3-S.	
8B	3.	(Plan A. - Pos.3.) L.S. CYBERMAN (trick head) comes up over edge.	
130 131	4.	(Plan A. - Pos.3.) M.S. ROBOT throws rod.	
1B/2B	4A	(Cam. undercranked)	
9B	5.	(Resume 3) M.L.S. CYBERMAN - rock pierces him. He staggers, comes fwd.	
10		No FX.	
10 15	6.	(Plan A. - Pos.3.) M.L.S. ROBOT (Pos.1.) <u>REMOVE HIM</u> He vanishes. Empty shot. (Locked-off shot)	
15	7.	(Plan A. - Pos.4.) M.L.S. empty view. <u>SET IN ROBOT</u> He appears (in Pos.2.) (Locked-off shot)	



Telecine 22A. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
116	8.	(Plan A. - Pos.3.) C.S. CYBERMAN. He turns L.	
132?	9.	(Resume 7) M.L.S. ROBOT. He throws discus out past cam. R.	
126	10.	(Plan A. - Pos.5.) M.S. CYBERMAN. Discus (electronic?) in past cam.L. CYBERMAN's head falls off. He staggers about. As he falls, 2 more CYBERMEN come up over edge b.g.L.	
133?	11.	(Resume 9) ROBOT throws discus out past cam. R.	
131	12.	(Resume 10) Discus in past cam. L.	
168	12A.	CYBERMAN's arm falls off C.S. He staggers, advances past	
134 135 136 137	12B.	cam. L. as rest of CYBERMEN come up over edge and come fwd. PAN them L. to include ROBOT b.g.	
15	13.	(Plan A. - Pos.5.) Locked-off shot. M.S. ROBOT. <u>REMOVE HIM</u> He vanishes.	

138 13A. Group shot. Robot Cyberman  
look round in confusion.



Telecine 22A. (Cont.)

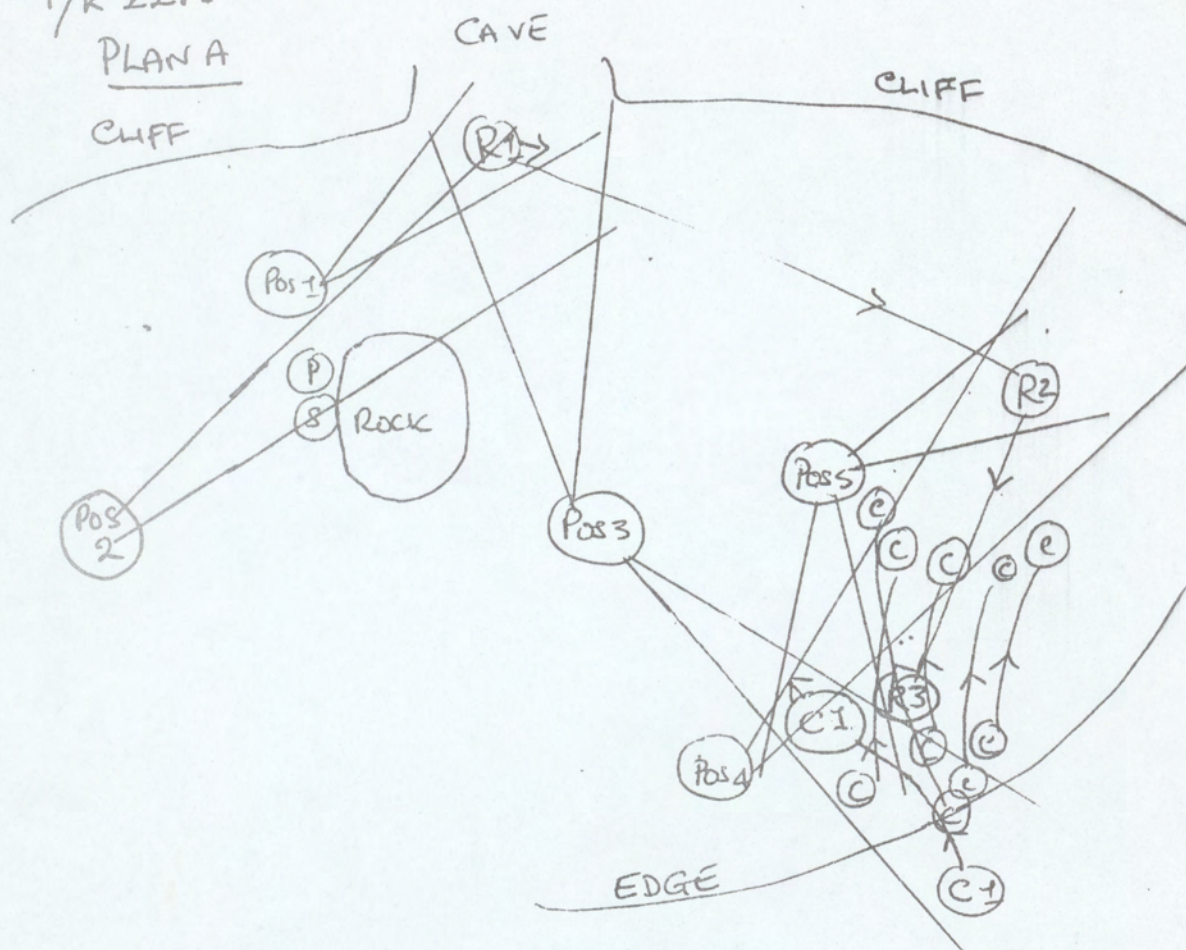
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
141	14.	(Cam. on promontory) (Plan B. - Pos.1.) ROBOT struck - placed off f.g.R. CYBERMEN as before. They look R. & L. in confusion. ZOOM OUT to include ROBOT f.g. <del>of</del> of shot	
179 180 181	15. etc.	(Plan B. - Pos.2.) M.C.S. ROBOT throws rod or discus. (Repeat this several times)	
3B 5 4 6	16. etc.	(Plan B. - Pos.1.) C.S. CYBERMEN falling one after another. (PAN between them). PAN DOWN with some. Let others drop o.o.frame. Start on ground for one, let him fall into it.	A Rod in L. arm, turn fall B. Cyber + 2 arm falls back. D. Cyber head off, smoke. C Hand dies, smoke E 2s. Cybers (Deep.) F. Death of Cyber
(161)	17.  CUT-IN	(Plan A. - Pos.2.) (Resume 2) M.C.2-shot PERTWEE & SARAH PAN L. with them as they move out past rock twds. cave mouth. CYBERMAN SCOUT comes into f.g.R. in front of rock, hides. As PERTWEE & SARAH go into cave. CYBERMAN SCOUT follows b.g. after them.	<u>PERTWEE DR.:</u> Now, Sarah.
	18.	(Plan B. - Pos.2.) H.A. G.S. slaughtered CYBERMEN on ground.	

+ Wild CU's of SARAH & DR. during battle  
End Telecine 22A.

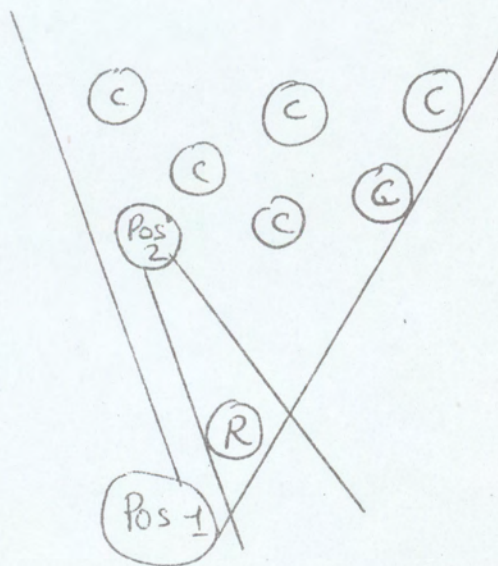


T/K 22A.  
PLAN A

- 51 -



PLAN B.



- 51 -



13th March 1983

Telecine 14. (Page 92)

Location: Mr. Williams's quarry-land  
Rising path & hill side.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	1.	(Plan - Pos.1.) Cam. set up on base of hill side. L.2-shot (L/A) PERTWEE & SARAH climbing up path from L. to R. (or R. to L. according to slope) He is in front - he stops.	
(211)	2.	(Plan - Pos.2.) 2-shot PERTWEE stopping close f.g.R/ SARAH behind him b.g.L., stops.	SARAH: I thought we were going to the Tower.  PERTWEE: We are.  SARAH: Then why this way?
(212)	3.	(Plan - Pos.3.) Mountains b.g., over PERTWEE DR's R. shoulder. SARAH in to R. of shot.  He looks down slope past cam. R.	<i>Because</i> PERTWEE DR.: The mountains are between us and the Tower, Sarah. <i>That's why</i> SARAH: Can't we find an easier way?  PERTWEE DR.: It would take far too long.
(213)	4.	(Plan - Pos.3.) L.3-shot LEADER/ LIEUTENANT & SCOUT CYBERMEN coming up side of hill.	PERTWEE DR.: <i>So</i> <del>It seems</del> the Master has used the Timescoop to bring others here. <i>as well as us. Come on.</i> <i>Let's get out of here</i>



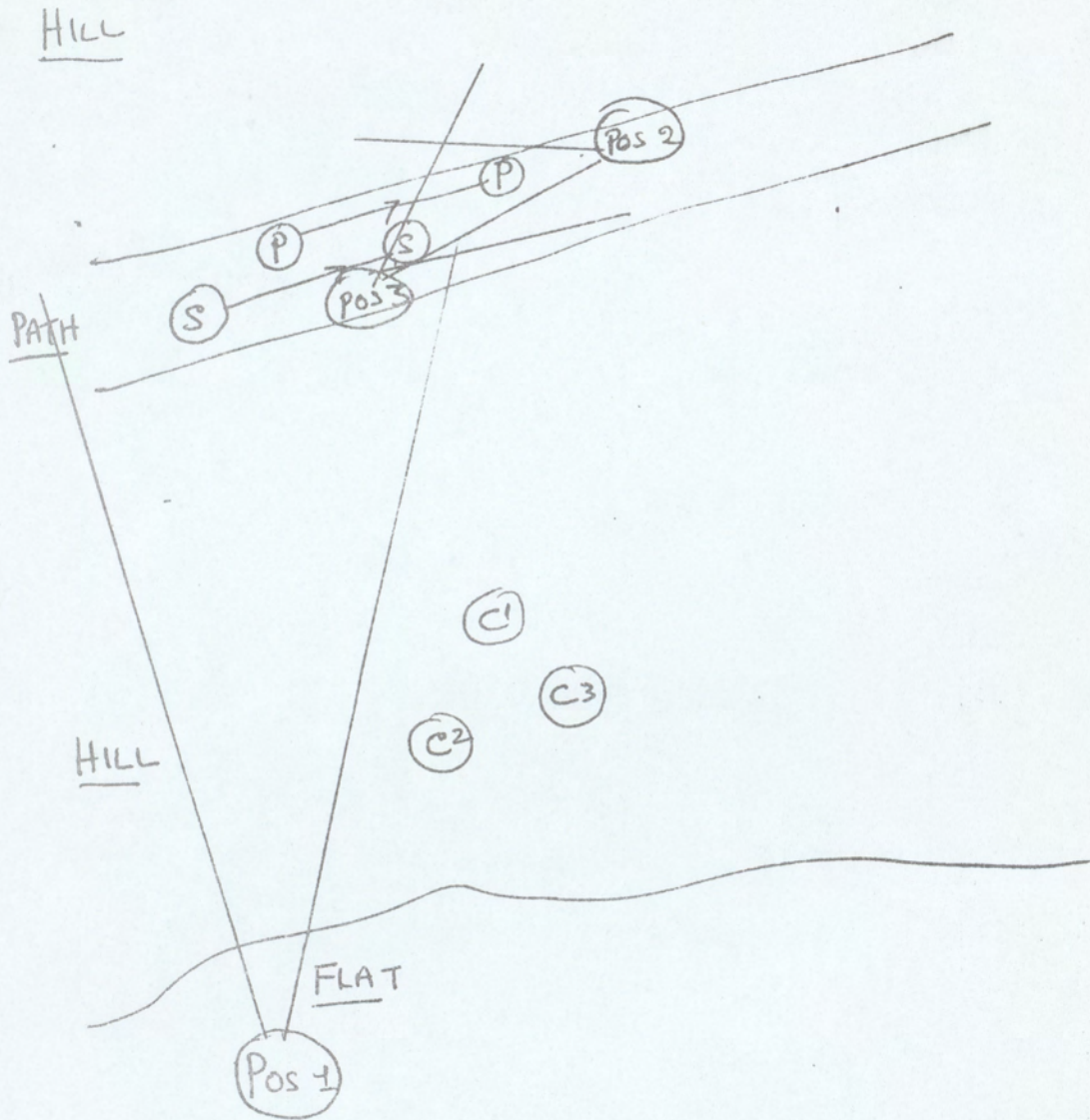
Telecine 14. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(212)	5.	(Resume 3) 2-shot - with mountains between. <i>They go L.</i>	
(214)	6.	(Plan - Pos.1.) 3-shot CYBERMEN climbing up R. <del>PAN UP</del> <del>to PERTWEE &amp; SARAH</del> <del>moving R. along top.</del>	

End Telecine 14.



T/k 14.





13th March 1983

Telecine 19. (Pages 119 - 122)

Location No.

Mr. Williams's Quarry  
(As for 22A) Top.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(155)	1.	(Plan - Pos.1.) W/S PERTWEE & SARAH come up over edge. He goes L. PAN her L. They stop, PERTWEE L/ SARAH R.  <del>PAN UP from them to high path.</del> <i>They go. Low!</i>	 <u>SARAH</u> : It's a dead end. <u>PERTWEE DR.</u> : No <i>think</i> (POINTS) Look. <i>O.O.V.) get</i> <u>SARAH</u> : <i>(I suffer from vertigo.)</i> I couldn't go along there <i>yes</i>
(157) <i>CWT-WV 143</i>	2.	(Plan - Pos.2.) C.2-shot SARAH over PERTWEE's R. shoulder.	 <u>PERTWEE DR.</u> : I'll help you.  (SARAH ISN'T CONVINCED)  <u>PERTWEE DR.</u> : We can't go back. <i>why not</i> <u>SARAH</u> : We've shaken the cybermen off.
"	3.	(Plan Pos.3.) C.S. PERTWEE	<u>PERTWEE DR.</u> : They don't get tired - and they don't give up. <i>That's why not, never</i>
"	4.	(Resume 2) 2-shot fav. SARAH	<i>No I remember O.K.</i> <u>SARAH</u> : <del>There's a cheerful</del> thought. Well, come on, then. <i>lets go then.</i>
"	5.	(Plan - Pos.1.) M.S. SARAH, PAN her L. behind PERTWEE. He turns to look after her.	<i>O.K.</i> <u>SARAH</u> : If I don't fall off that path, I'll probably die of fright. <u>PERTWEE</u> : (O.O.V.) Wait!



Telecine 19. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
15	6.	(Plan B. Pos.1.) Edge of lump of rock f.g.R. ROBOT out b.g., PAN him L. to cave mouth. He turns his back to cam., looking into cave.	<u>PERTWEE DR.:</u> (O.V.) Wait!
(158)	7.	(Plan B. - Pos.2.) 2-shot PERTWEE b.g. ov. SARAH's shoulder R. She close L. He comes fwd. into close 2-shot behind her shoulder R. (looking past cam.L.)  She turns to face PERTWEE.	<del><u>PERTWEE DR.:</u> Oh, no!</del> <u>SARAH:</u> What is it? <u>PERTWEE DR.:</u> <sup>Look</sup> A Raston warrior robot - the most perfect killing machine ever devised. <u>SARAH:</u> It isn't armed.
15	8.	(Plan B. - Pos.2.) M.C.S. ROBOT facing cave. He whips round to look off past cam.R.	
(158)	9.	(Resume 7) 2-shot, SARAH turns back to look off past cam.L., horrified.	
	10.	(Plan B. - Pos.2.) As 8, but with ROBOT stocked with rods. He reaches over shoulder and hurls rod, past cam.R.	



Telecine 19. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
156	11.	(Resume 7) <i>Their feet</i> <del>2-shot SARAH/PERTWEE</del> <del>duck out of shot.</del> Rod flies in, falls b.g. in ground.	
(169)	12.	(Plan B. - Pos.2.) L/A C.2-shot SARAH L./ PERTWEE R. on ground, behind low rock. He leans to her, whispers	<i>Quick over there</i> PERTWEE DR.: The armaments are built in - and the sensors detect movement - <u>any</u> movement. SARAH: <del>Any more good news?</del> <i>Oh great anything else</i> <i>I shouldn't know.</i> PERTWEE DR.: Yes. <del>It can</del> They move like lightning.
15	13.	(Plan B. - Pos.2.) Locked-off shot. M.L.S. ROBOT <u>/REMOVE ROBOT/</u> Empty scene locked-off.	
(169)	14.	(Resume 12) C.2-shot SARAH/PERTWEE They look astonished. PERTWEE starts to rise.	SARAH: What's it doing? PERTWEE DR.: Playing with us. Come on.

174 here? *They run out  
past cam L.*



Telecine 19. (Cont.)

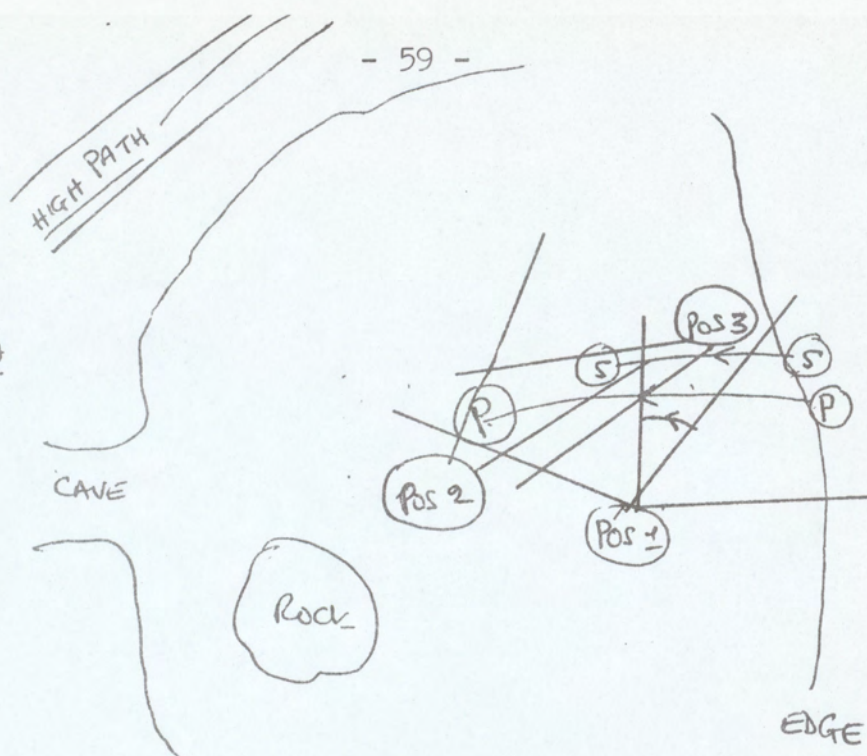
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(163)	15.	Cam. set up L. of big rock. PERTWEE & SARAH in from R. cave mouth b.g.L.	
15	16.	(Locked-off) M.S. Cave mouth <u>/SET IN ROBOT/</u>	
(164)	17.	(Plan B. - Pos.4.) 3-shot ROBOT b.g.L./ PERTWEE & SARAH f.g.R. by rock.  They freeze against rock.	PERTWEE DR.: Freeze, Sarah-Jane. If <del>we</del> move, we're dead. <i>you</i>
(170)	17A	3-s	
(144) ✓	18.	(Plan B. - Pos.5.) Cam. on edge of flat bit looking down at gap between rocks with pool f.g.  L.S. pool for poss. reflection CYBERMEN passing L. to R. up slope. PAN UP to see rocks with CYBERMEN passing between.	

End of Telecine 19.

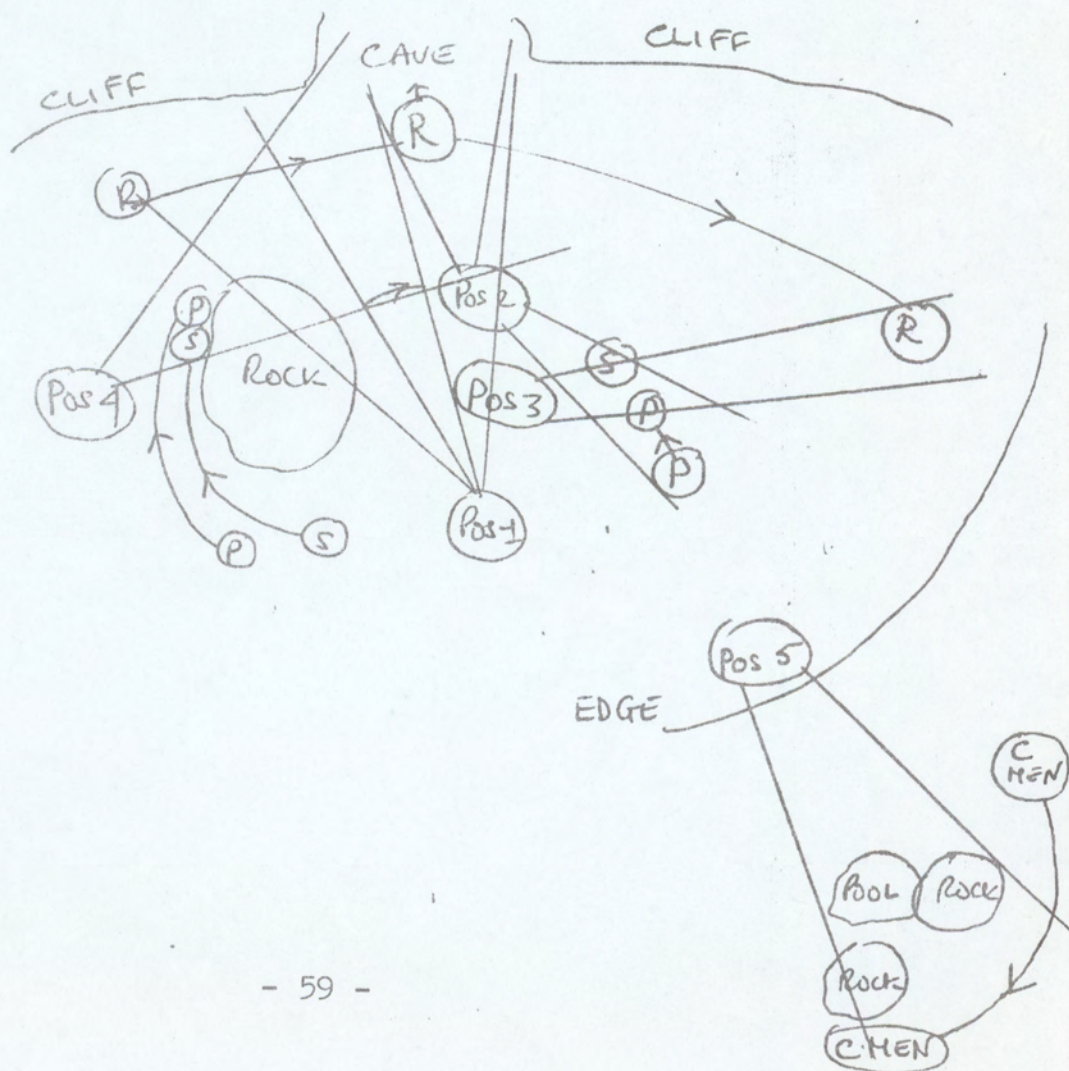


T/K 19.

PLAN A



PLAN B





13th March 1983

Telecine 22B. (Pages 139 - 140)

Location No. 3. Mr. Williams's Quarry.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	1.	(Plan - Pos.1.) M.S. rods against wall. PAN L. to R. across them. PERTWEE's hand in, lifts one.	
(160)	2.	(Plan - Pos.2.) 2-shot PERTWEE f.g.L. lifting rod & looking at it/SARAH behind him R.	<del>SARAH: Not another Robot?</del> <del>PERTWEE DR.: Spares for the one we've just met.</del> <i>Extra weapons</i> <i>Ah - the Robots' extra weapons.</i> At least we have something to fight with. Wait a minute - these
	3.	(Plan - Pos.3.) M.S. PERTWEE PAN him L. along weapons as he pulls rope down off rock, gives some rods to SARAH and hooks. They go b.g. CYBERMAN comes in wounded to f.g.R. as they leave shot. He follows after them.	might one in handy - I'll take them.

End Telecine 22B.

*She: rods*  
*Him: 4 coils R. hand*  
*1 large, 1 small L. hand.*



13th March 1983

Telecine 22C. (Page 139)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
182	1.	(Plan B. (22B) - Pos.1.) G.S. wounded CYBERMEN on ground. PAN UP to ROBOT in b.g. He lowers arm.  (Or poss. trick arm out of ROBOT, PAN DOWN as he slices up CYBERMAN!)	

End Telecine 22C.



13th March 1983

Telecine 22D. (Page 140)

Location No.3.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(198)	1.	Cam. set up on ledge, looking along edge of precipice.  PERTWEE with SARAH following, comes into b.g. from off L. with rods and rope. They come fwd., stop. SARAH puts her equipment down and comes fwd. to f.g.L. She looks down then up.	
(199) (200)	2.	C.S. SARAH looking up (at Tower) past cam. R.	
(198)	3.	Model shot (Western Avenue) L/A looking up at Tower, with mist	SARAH: Now what do we do. Fly?
(203)	4.	C.S. PERTWEE's hands working on rod - bending them with all his strength.  PAN UP to C.S. PERTWEE as he works.	PERTWEE DR.: What a splendid idea!

End Telecine 22D.



14th March 1983

Telecine 23.A(Pages 143 - 145) Location as for T/k.22D.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	1.	Cam. as before on ledge PERTWEE f.g.L, SARAH behind him R. She is finishing off fixing wire onto his bow.  PAN her R. to edge. She looks down. PAN to CYBERMAN	<del>PERTWEE: Ready.</del> <del>SARAH: Um.</del> <del>PERTWEE: Good!</del>
(201) (202) (203) <i>204</i>	2.	SARAH's P.O.V. L.S. down mountain side, CYBERMEN coming up slope twds. cam.	<i>Cyberman</i> <del>SARAH: Doctor - there's</del> <del>one coming after us.</del>
(206)	3.	<i>2-5 fms</i> <del>M.S.</del> PERTWEE straining to fix other end of wire <del>to bar.</del>	<del>PERTWEE: See if you can</del> <del>hold it off, Sarah. I only</del> <del>need another minute.</del> <i>hold</i> <i>them for a second off. I won't be</i> <del>SARAH: (O.O.V.) Right.</del> <i>a second</i>
(205)	4.	M.C.S. rock. SARAH's hands in, PAN R. with it, PAN DOWN hill with it, as it rolls down	<del>SARAH: Dr - missed</del> <del>good, Doctor.</del> <i>It's no</i>
	5.	(Resume 3) PERTWEE & bow, SARAH in from R., starts to push boulder, pushes it over edge.	<del>PERTWEE DR.: Keep trying.</del>



Telecine 23A.(Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	<del>6.</del>	Cam. looking down slope, boulder in from L. crashes down. CYBERMAN side-steps.	<del>SARAH: Doctor!</del>
(207)	7.	M.S. DOCTOR tying end of rope round boulder. SARAH comes into R. L. of him  <del>PERTWEE picks up bar and rod with great effort pulls string back and fires rod. They watch it.</del> Swings bar!	Dr There that should be it  SARAH: You're crazy, it'll never hold us. work  PERTWEE DR.: Maybe not. But can you But we can't go on, and we can't go back. So unless you can suggest a better alternative? All right then, a better suggestion?  (SHE SHAKES HER HEAD) stand, back well
	(8.)	(Studio Ealing.) (Rod reaches Tower Top)	
(210)	(9.)	/AT BOTTOM/ (Master) H.A. C.S. MASTER (+ CYBERMEN) looks up past cam. L. to R.	MASTER: For ever resourceful, Doctor.
	(10.)	(Ealing)	
(209)	11.	M.S. boulder with rope round it, stretched, wounded CYBERMAN in & twds. rope.	



Telecine 23.A(Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	(13.)	(Ealing - PERTWEE & SARAH land.)	
(209)	12.	As CYBERMAN reaches for rope. He dies.	



14th March 1983

Telecine 9. (Pages 58A - 62)

Location No.3.

Rough Ground with  
drop on R. (Road up  
to Mr. Williams's  
office)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
183 184	1.	M.C.S. DR. (front clamp) in car. He pulls up.	<u>PERTWEE DR.:</u> Now what?
185	2.	Cam. in back of car over his L. shoulder, thick smoke.	
194 189.	3.	(Plan - Pos.1.) M.L.S. SARAH coming fwd. in thick smoke. She bends down and picks up a long stick, comes fwd. and falls out of frame R. dropping stick.	<u>SARAH:</u> ↑ Why didn't I listen to you (K9)
	4.	(Plan - Pos.2.) Cam. set up down slope looking up. SARAH falls over edge and fwds. twds. cam.  <u>PERTWEE appears at top L. Holds stick, pulls SARAH up.</u>	<u>PERTWEE DR.:</u> <i>Hang on a minute - catch hold of this.</i> <u>Take the stick.</u>
	5.	(Plan - Pos.1.) Cam. at top. SARAH over PERTWEE's R. shoulder, taking end of stick. She is pulled up. She embraces him.  He goes out past cam.L.	<u>SARAH:</u> I never thought I'd <u>be</u> so pleased to see anyone.  <u>PERTWEE DR.:</u> I think we <u>should move</u> away from the <u>ledge.</u> <i>come</i>  <u>SARAH:</u> Wait a moment - it's you.



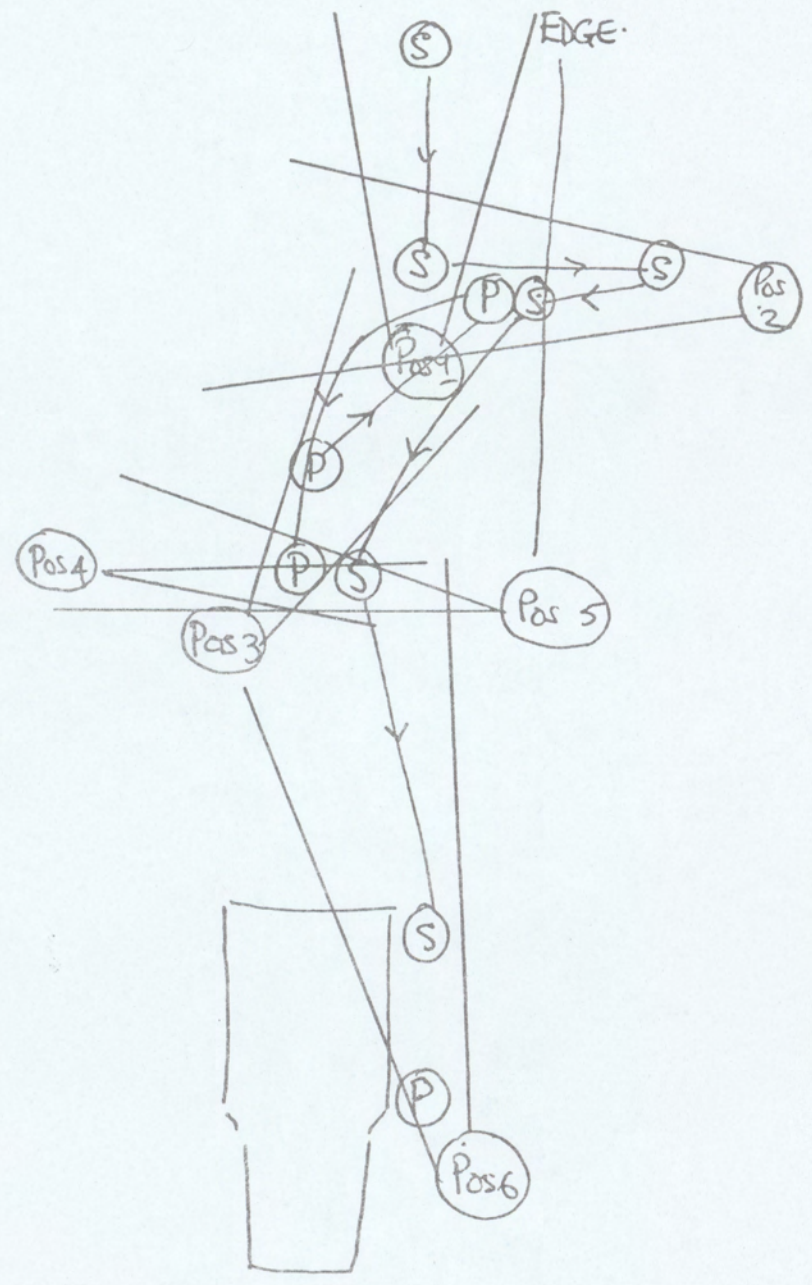
Telecine 9. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
	6.	(Plan - Pos.3.) 2-shot PERTWEE coming fwd. into cam. L./ SARAH b.g.R.  He pauses, holds hand out to her. She comes up level with him R. turns to face him.	PERTWEE: <del>Well</del> of course it's <sup>is</sup> . Hello, Sarah Jane. <del>me</del> <sup>No</sup> SARAH: <del>But</del> it's <del>the</del> <sup>you</sup> you! PERTWEE DR.: That's right.
	7.	(Plan - Pos.4.) C.S. SARAH	<sup>No no</sup> SARAH: <del>But</del> you - changed. <sup>Remember</sup> You became all <del>curly</del> and <del>teeth</del> .
	8.	(Plan - Pos.5.) C.S. PERTWEE	<sup>Teeth &amp; curb?</sup> PERTWEE DR.: <del>Did I?</del> Well maybe I did, but I haven't yet.
	9.	(Resume 7.) C.S. SARAH	SARAH: (ANGRY) I see. No I don't, but never mind. Well, thanks very much for rescuing me, <del>Doctor</del> . Now maybe you'll explain why I'm here to need rescuing.
	10.	(Resume 6) 2-shot. PERTWEE goes out past cam. R. SARAH turns into cam. looking after him.	PERTWEE DR.: Steady on Sarah. <sup>Jane</sup> I'm not <sup>exactly</sup> here by choice either. SARAH: Then what are we doing here?
	11.	(Plan - Pos.6.) M.S. PERTWEE f.g.R. holding car door open SARAH comes fwd. from b.g.L.	PERTWEE DR.: I'll try and explain. <sup>Jump in the car.</sup> <sup>(Come on get in)</sup>



T/k 9.

PLAN.





15th March 1983

Telecine 11A. (Page 73)

Moorland Location No.4. Near Harlech.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(69)	1.	Cam. set up L. of road, facing away from it. Corpse f.g., back to cam. Locked off. Empty scene.  Set MASTER in. He looks around, comes forward.	
	2.	C.S. back of corpse. MASTER's feet in.	
	3.	C.S. MASTER He looks down R.	
(71)	4.	(Resume 2) MASTER's foot turns over corpse.	
	5.	(Resume 3) MASTER smiles.	
(70) (72)	6.	H/A C.S. MASTER's P.O.V. of corpse's face.	MASTER: (O.O.V.) One of my predecessors ...
(71) (71)	7.	Cam. set up further back. M.L.2-shot MASTER/corpse. Explosion mid.f.g. R.  He comes fwd. & goes out past cam. L.	MASTER: Not the most hospitable of environments.

End Telecine 11A.



15th March 1983

Telecine 12. (Pages 79 - 85)

Same location as T/k 11, but much further down road.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(218)	1.	Cam. set up on R. side of road. L.S. PERTWEE DR. & SARAH in Bessie. PAN L. with them as they come fwd. Hold empty b.g. as they go out of shot L.	
(215)	2.	Cam. on clamp, passenger side of car. 2-shot SARAH f.g.R./ PERTWEE L.	<p>SARAH: Where are we?</p> <p>PERTWEE DR.: It's the Death Zone, Sarah. It was the setting for the Game.</p> <p>SARAH: Game?</p> <p>PERTWEE DR.: A disgraceful business altogether. They scooped up alien species, set them down here and watched them fight it out.</p> <p>SARAH: Like the Roman Arena? That's horrible.</p> <p><i>All This was the setting for the games</i>  PERTWEE DR.: Old Rassilon put a stop to it in the end. Sealed off the <del>zone</del> <i>entire area</i>, forbade <del>the use of the Timescoop ...</del> <i>Time Lords</i> until now. <del>(Hence our presence, and anything else that might have been brought here.)</del></p> <p><i>* Stop car.</i></p> <p>SARAH: Why don't they <del>Time Lords</del> <i>just tell us why we're here.</i> tell us what's going on?</p> <p>PERTWEE DR.: They delight in deviousness. <del>It amuses them - throwing me in the deep end, watching me sink or swim.</del> <i>That's why chucking us in</i></p>



Telecine 12. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(216)	3.	Cam. set up in road facing car. It comes fwd., stops.  PAN UP with PERTWEE as he rises, scans horizon.	SARAH: Why've <sup>we</sup> <del>you</del> stopped? PERTWEE DR.: <sup>So I can</sup> <del>To</del> get my bearings. Ah, there <del>we are.</del> <sup>it is.</sup> SARAH: what?
✓	4.	Cut-away shot of Tower. (Glass shot) (Or Model)	PERTWEE DR.: The tomb of Rassilon. That's where we're going.
(217)	5.	(Resume 3) PAN DOWN with him as he sits.	
	6.	Cam. set up R. of road. M.L.2-shot - PAN L. with car as it goes away.	
(215)	7.	Cam. on clamp (as 2) M.C.2-shot	SARAH: Do you think this wise, Doctor. Whatever is in that <sup>Tower</sup> <del>Tomb</del> has enormous powers. What do <del>you think you can</del> <sup>can you</sup> do against it?  PERTWEE DR.: (SMILES) What I've always done, my dear <sup>Sarah Jane</sup> <del>Sarah Jane</del> improvise.
MIX? (219)	8.	(Plan A . - Pos.1.) Cam. set up on moorland opposite standing store area. M.L.S. car coming fwd. PAN L. with it. Stay on stores as MASTER springs out. Car goes L.	



Telecine 12. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(220)	9.	(Plan A. - Pos.2.) C.S. MASTER looking past cam.R. (FX. Car stops)	<u>MASTER</u> : Doctor, wait!
(222)	10.	(Plan A. - Pos.3.) 3-shot, car stopped. PERTWEE & SARAH f.g. <del>R.</del> / (MASTER b.g.).	<i>who's that?</i> <u>SARAH</u> : <del>Who is it?</del> <u>PERTWEE DR.</u> : I don't <i>know</i> <del>it</del> <i>no it</i> could <del>be</del> be ...?
(224)	11.	(Resume 9.) C.S. MASTER looking anxiously at PERTWEE past cam. R.	
(233)	12.	(Plan B. - Pos.1.) M.L.S. Back of car, PAN R. with it as it reverses to 3-shot with MASTER b.g.L. He comes fwd. as car stops.	
(223)	13.	(Plan B. - Pos.2.) M.C.2-shot PERTWEE L./ SARAH R. He looks out past cam. L.	<i>Jehosophat</i> <u>PERTWEE DR.</u> : Good grief ... It really <u>is</u> you. <i>and</i> I should have known <del>he would</del> <i>you'd</i> be behind <del>this</del> <i>all this</i> <u>SARAH</u> : Doctor? <u>PERTWEE DR.</u> : My best enemy. He likes to be known as the <i>Master</i> <i>Dn't you?</i> <del>Master</del> <i>my my my</i> You've changed. Another regeneration?



Telecine 12. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(224)	14.	(Plan B. - Pos.1.) (Resume 12 or repos.)	<p><u>MASTER</u>: Not exactly.</p> <p><u>PERTWEE DR.</u>: I take it you are responsible for <del>my</del> being in the Death Zone?</p> <p><u>MASTER</u>: For once I'm innocent. Here at the High Council's request, to help you and your other selves.</p>
(225)	15.	(Plan B. - Pos.2.) M.C.S. PERTWEE.	<p><u>PERTWEE DR.</u>: You, sent here by the Time Lords. To help me? <del>Of all the</del> arrant nonsense. <i>never heard such</i></p>
(226)	16.	(Plan B. - Pos.1.) M.C.S. MASTER - he holds up seal.	<p><u>MASTER</u>: <del>For once, Doctor,</del> (I happen to be telling the truth. I carry the Seal of the High Council.</p>
(225)	17.	(Resume 15) M.C.S. PERTWEE.	<p><u>PERTWEE DR.</u>: Forged, no doubt.</p>
(227?)	18.	(Resume 16) M.C.S. MASTER. He throws seal off R.	<p><u>MASTER</u>: See for yourself.</p>
(228)	19.	(Plan B. - Pos.2.) M.C.2-shot PERTWEE/ SARAH. Seal is thrown in from L. He catches it and examines it. Slips it in pocket.	<p><u>PERTWEE DR.</u>: Stolen, then. I'll return it at the first opportunity.</p>



Telecine 12. (Cont.)

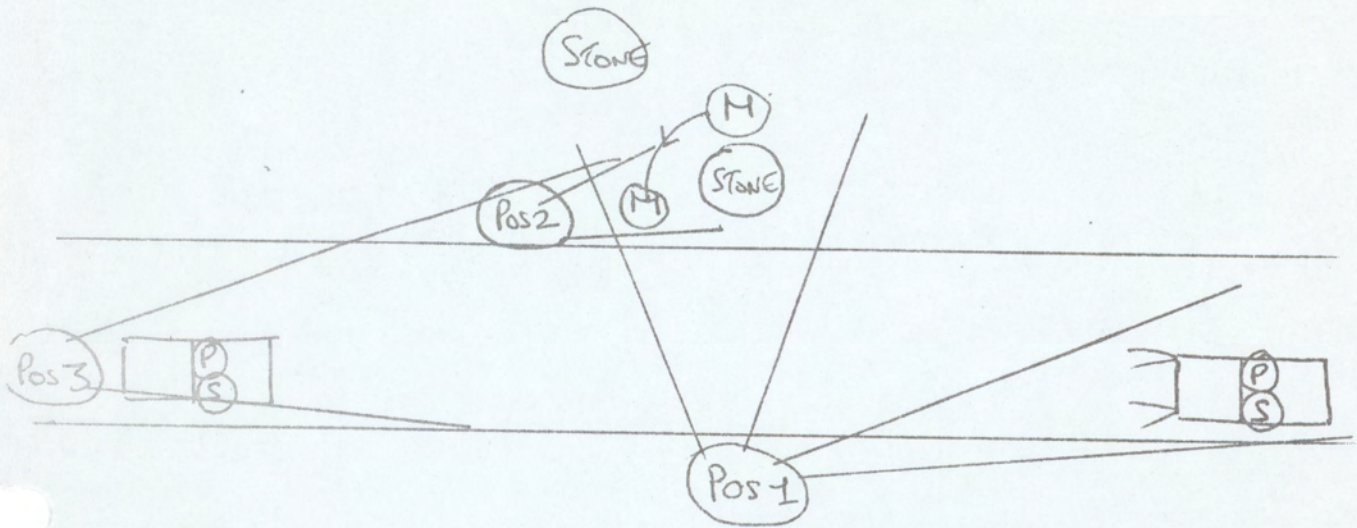
SLATE	SHOT	DESCRIPTION OF SHOT	DIALOUGE
(230)	20.	<del>3-5</del> C.S. MASTER <i>has</i>	MASTER: If you will only listen. I'm here to help.
(229)	21.	<i>3-5 for.</i> C.S. PERTWEE	<i>You. Help me.</i> PERTWEE DR.: Rubbish. This is some kind of trap.
(230) (237)	22.	(Resume 20) <i>3-5 for.</i> C.S. MASTER ---	MASTER: I knew this was going to be difficult, but I didn't realise that even you would be so stupid as to make it impossible.
(234)	23.	(Plan B. - Pos.1.) W.S. MASTER b.g.L. Car with PERTWEE & SARAH f.g.R. MASTER jumps down or fwd. F/X explosion where he was standing.	PERTWEE DR.: I knew it - a trap!
(232)	23A		MASTER: Those thunderbolts are everywhere.
(231)	24.	(Plan B. - Pos.3.) C.S. PERTWEE - he starts engine.	<i>All dialogue</i> SARAH: <i>we</i> can't <del>just</del> leave him.
(235)	25.	(Resume 23) 3-shot - PAN car L. SARAH looks back over her shoulder at MASTER F/X Thunderbolt drops ahead of car. Smoke up from back.	<i>You just</i> PERTWEE DR.: Watch me!

End Telecine 12.

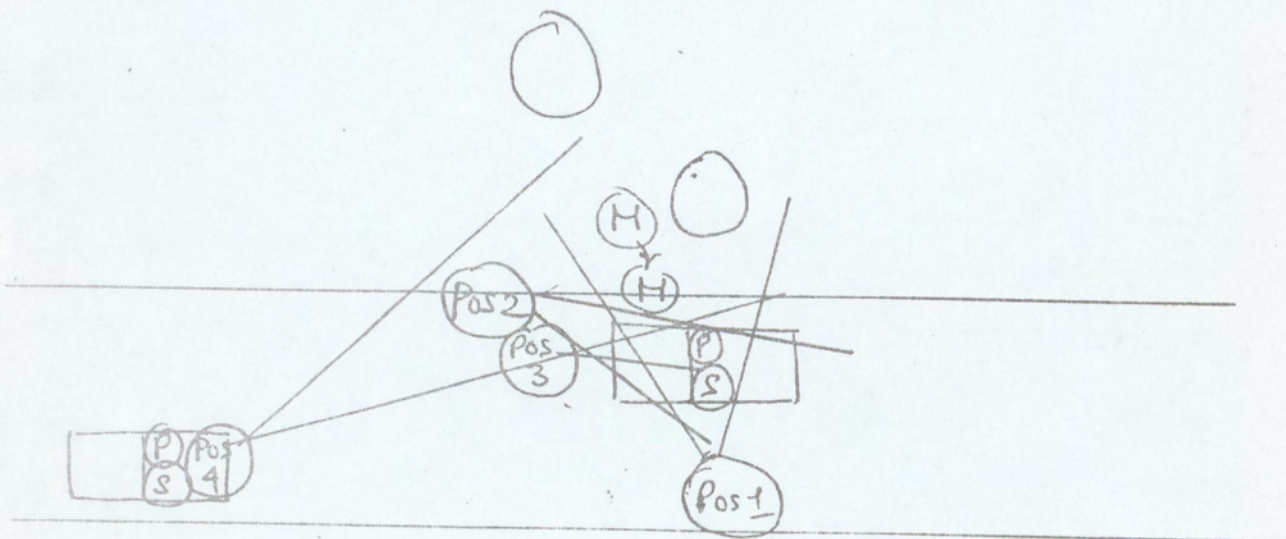


T/K 12.

PLAN A.



PLAN B





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Telecine 12. (2) (Page 86)

15th March 1983

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
236	1.	(Plan - Pos.1.) Cam. set up further along road from T/k.12.  M.L.S. Bessie with smoke coming out - bonnet open.	
	2.	(Plan - Pos.2.) L.S. Bessie b.g. PERTWEE & SARAH coming fwd. twds. cam.	You see what I mean - a trap.

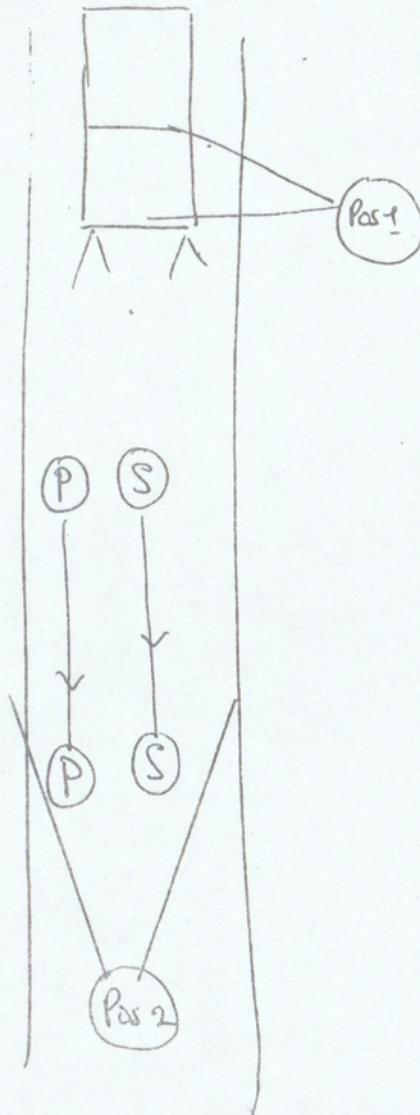
End Telecine 12. (2)

- 76 -



T/K. 12(2)

PLAN





17th March 1983

Telecine 4B (Pages 21 - 22)

Location No.5.

Nr. Denham Airfield.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(242)	1.	L.S. PERTWEE coming fwd. towards bend in road. (Down Denham Green Lane)	
(239)	2.	Bonnet clamp on car. M.C.S. PERTWEE, he peers ahead.	
(246)	3.	Reverse shot (His P.O.V.) Empty <del>road</del> <sup>sky</sup> ahead. (Tilehouse Lane) (Electronic obelisk coming twds. him.)	
(239)	4.	(Resume 2) C.S. PERTWEE - he does a sharp turn to his L. (reverse turn)	<u>PERTWEE DR.:</u> <i>Sneat balls</i> <i>Good grief!</i> <i>of five.</i>
(242)	5.	M.L.S. PERTWEE finishing reverse turn.	
(239)	6.	(Resume 2) C.S. PERTWEE - he looks in mirror.	
(247)	7.	C.S. mirror (Electronic obelisk seen in mirror)	
(244)	8.	C.S. his foot on accelerator.	



Telecine 4B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(239)	9.	(Resume 2) C.S. PERTWEE. He looks in mirror again.	
(247)	10.	(Resume 7) C.S. Mirror (obelisk recedes)	
(240) (239)	11.	C.S. PERTWEE, smiles & slows down.  He looks over his shoulder, then ahead again - sees obelisk.	PERTWEE DR.: Good old Bessie. (LOOKS BACK) <del>Wonder what it was.</del>
	12.	L.S. road ahead, <del>shot</del> <del>from back seat over</del> <del>PERTWEE's L. shoulder</del> (obelisk approaching)	
(241) (243)	13.	Locked-off shot <i>retreating</i> M.L.S. car approaching (low in frame) He tries to turn car (obelisk overwhelms him.) <u>/STRIKE CAR/</u> Empty road.	

End Telecine 4.



SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(254)	1.	(Plan A. - Pos.1.) L.S. TROUGHTON on path R. BRIGADIER b.g. at french window, closing it. Comes fwd. to L. of TROUGHTON. They move L. across shot.	
(248)	2.	(Plan A. - Pos.2.) M.L.S. BRIGADIER L./ TROUGHTON R. coming fwd. twds. cam.	<sup>Yes</sup> BRIGADIER: Yeti, Cybermen ... we've seen some times, Doctor.  TROUGHTON DR.: And Omega. Don't forget Omega.  BRIGADIER: As if I could! <i>IB And the terrible Zodiaks you couldn't know about that that hasn't happened yet in the future</i>
(249)	3.	(Plan B. - Pos.1.) M.L.2-shot BRIG. & TROUGHTON coming round corner of building They come fwd. into cam. & stop.	TROUGHTON DR.: I must say goodbye, Brigadier. I really shouldn't be here at all* I'm not exactly breaking the Laws of Time, but I'm bending them a little.
(250)	3A	2-s for TROUGHTON	
(252)	4.	(Plan B. - Pos.2.) C.S. BRIGADIER:	BRIGADIER: You never did bother much about rules, <del>not</del> as I remember.
(251)	5.	(Resume 3) M.2-shot TROUGHTON looks b.g. (obelisk b.g. on gallery only)	BRIGADIER: What is <del>it</del> ? the matter? What is it?

\* Brig R. hand out of pocket  
Who?

\* You weren't concerned with her, were you. No  
She happened in the future  
(she was covered in hair & used  
to leap like kangaroos)



Telecine 3C. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(250)	6.	(Plan B. - Pos.3.) M.C.2-shot fav. TROUGHTON. He runs out of shot R. PAN BRIGADIER R. Stay on b.g. as he goes ( <del>hear his voice</del> over)	<i>Brig. I think</i> TROUGHTON DR.: Our past is catching up with us, <del>Brigadier</del> <i>maybe</i> Or <del>perhaps</del> it's our future. Come on, run!  BRIGADIER: Dammit, Doctor, I'm too old for this kind of thing!
(256)	7.	(Plan C. - Pos.1.) Cam. set up facing trees. <del>BRIG/DR. looks cam.</del> <del>TROUGHTON in past cam. l.</del> followed by BRIGADIER  He meets trees, turns comes back twds. cam. with BRIG. on his R. <del>away.</del>	<i>Where's it gone?</i> TROUGHTON DR.: We must get to the Tardis, it's our only hope! <i>before it's</i> <i>too late. Run.</i>
(251)	8.	(Locked-off shot) (Plan C. - Pos.2.) M.C.2-shot BRIG. L./ TROUGHTON R. They run b.g. Electronic obelisk descends b.g. from sky, swallows them up.	

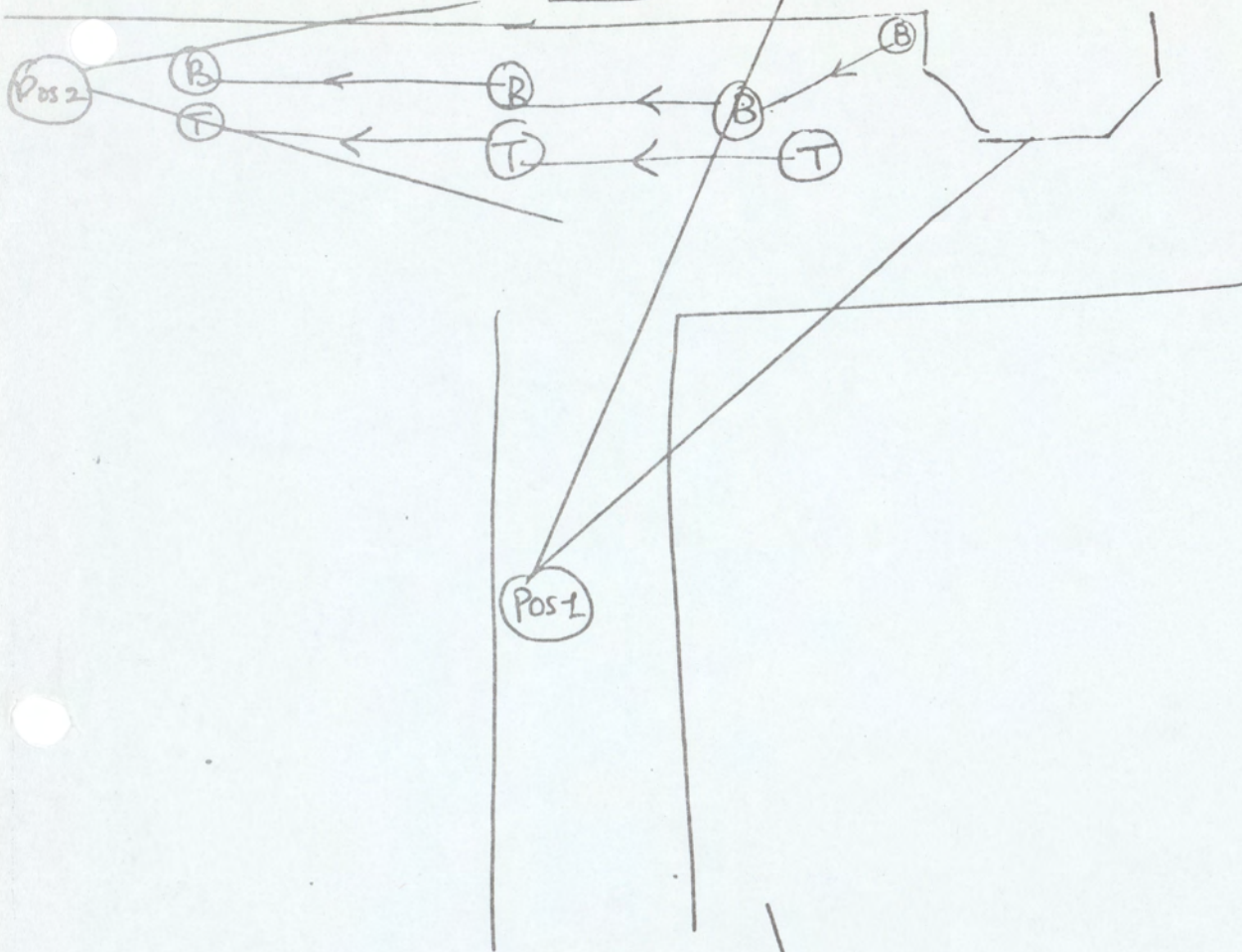
End Telecine 3C.



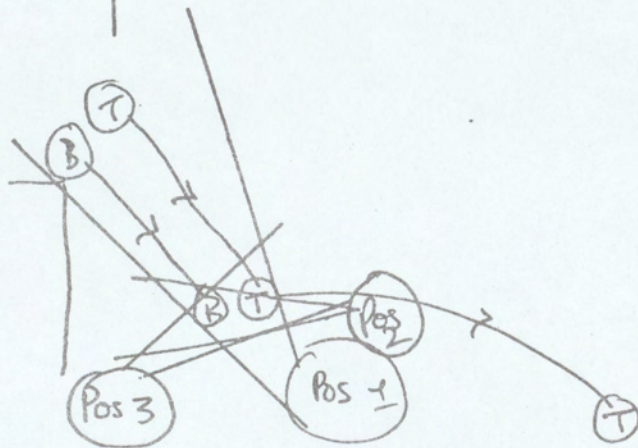
1/k. J.C.

PLAN #

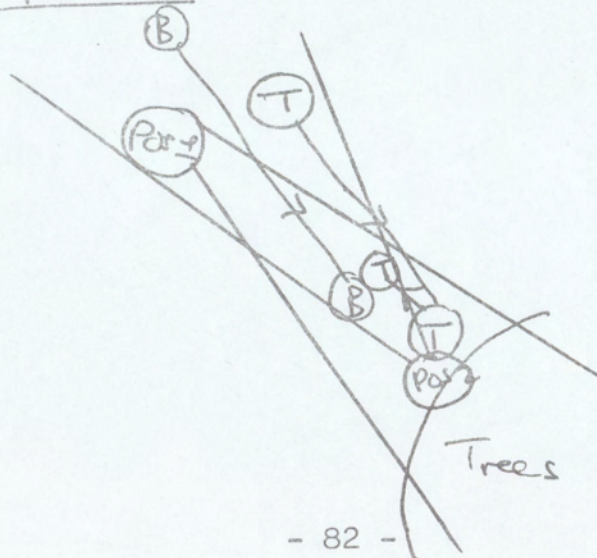
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PLAN. B.



PLAN C.





17th March 1983

Telecine 5B. (Page 26)

Location No.7.

Denham.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(261)	1.	(Plan - Pos.1.) Cam. set up looking across pond. L.S. House. SARAH comes out of front door, closes it.	
(258)	2.	(Plan - Pos.2.) M.L.S. SARAH, in front door, PAN her L. to 2-shot with K.9. b.g. coming fwd.	K9: Mistress - do not go out!  SARAH: What's the matter?
(258)	3.	(Plan - Pos.2.) L/A M.C.S. K9.  SARAH kneels into R. of K9.  SARAH stands.	K9: Danger, Mistress.  SARAH: What?  K9: I <sup>can</sup> sense danger, Mistress. Telepathic trace faint but <del>positive</del> Do not go out!  SARAH: What kind of danger?  K9: Positive data not yet available.  SARAH: I can't stay at home. <del>You'll have to</del> Can't you give me a <del>some</del> reason?  <del>Negative Mistress</del> K9: <del>Sensors indicate extreme danger. Suggestion: take me with you.</del> <sup>Data analysis shows too many variables</sup> Danger readings

\* rapidly increasing in strength.  
now becoming much higher  
Mistress. Suggestion -  
take me with you.



Telecine 5B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(258)	4.	(Plan - Pos.3.) 2-shot SARAH standing R./ K9. behind her L.	<i>Honestly, I can't</i> SARAH: I can't. / The car's in dock. <del>I'm going on the</del> <del>bus so I've got to go by</del> <i>me.</i> K9: There <u>is</u> danger, Mistress. <del>*The</del> Doctor is involved. SARAH: Now I know you're imagining things. I'll see you later.
(260)	5.	(As 1) SARAH comes out through gate, closes it. PAN her R. along street - pond f.g.	
(259)	6.	(Pos.3.) M.C.S. K9. looking through gate. PAN UP to 'Beware of the Dog' sign.	<i>Danger, Dr, danger.</i> <i>Mistress.</i>

End Telecine 5B.

\* My sensors indicate it is now  
extreme.

~~W. R. C.S., A.M. Judge J.~~  
~~Owen Chadwick~~

- 84 -

~~Who~~  
~~O.C.~~

~~N. of course~~







17th March 1983

Telecine 6. (Page 31)

Location 7.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(262)	1.	Cam. set up on other side of road from bus stop. SARAH comes in from L., stops.	
(263)	2.	Cam. set up by bus stop. M.C.S. SARAH. She looks around, relaxes, then sees obelisk in sky.	
(263)	3.	(Resume 1.) PAN SARAH R. along pavement. Hold shot for electronic effect 'obelisk' to swallow her up.	

End Telecine 6.

+ Poss. shot of pole and paddle in water.



Location No.T.F.S. Hostel.

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Telecine 3B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(269)	2	<p><u>Exterior Office (Pos.4.)</u>  M.S. SGT. behind desk</p> <p>As TROUGHTON DR. comes in from front of desk  T.I.R. to 2-shot, SGT.L.</p>	<p>SERGEANT:  Insists on seeing  Brigadier Lethbridge-Stewart.</p> <p>W.T. CRICHTON:(O.O.V) How did he know he was here?</p> <p>SERGEANT: I'm sorry, sir.  You're not allowed in there.</p> <p>TROUGHTON DR.: Not allowed? Me? <del>Yes</del> I'm allowed everywhere.  Thank you</p>
(265)	3	<p><u>Crichton's Office.</u>  (Plan B. - Pos.1.)</p> <p>3-shot BRIGADIER moves L.  TROUGHTON/SGT.  as TROUGHTON comes in  and SERGEANT stands in  door b.g.R.</p>	<p>TROUGHTON DR.: Brigadier!</p> <p>BRIGADIER: Good heavens, it's you! <i>Yes W.</i></p> <p>TROUGHTON DR.: <i>Yes, yes</i> For once I have been able to steer the Tardis, and here I am.</p> <p>CRICHTON: It's all right sergeant.</p>
(267)	4	<p><u>M.C.S.</u>  (Plan B. - Pos.2.)</p> <p>M.C.S. CRICHTON pan him  L. round desk.</p>	<p>CRICHTON: It's all right, sergeant.</p>
(265)	5	<p>(Plan B. - Pos.1.)</p> <p>3-shot a.b. SERGEANT goes. T.I. to 2-shot TROUGHTON/BRIGADIER</p>	<p>SERGEANT: Very good, sir.</p> <p>TROUGHTON DR.: I'm not too late, am I?</p> <p>BRIGADIER: What for?  (Cont.)</p>



Telecine 3B. (Cont.)

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(265)	5 Cont.		<p>TROUGHTON DR.: Your speech. As guest of honour.</p> <p><i>BRIG How did you know?</i></p> <p><i>BRIGADIER:</i> Saw it in the Times.</p>
(266)	6.	<del>mes</del> Crichton. 3-shar.	<p>CRICHTON: Impossible. The reporter's just left.</p> <p><i>still here</i></p>
(265)	7	<p>PAN T.I. with TROUGHTON as he crosses to R. end of desk at Pos.2. to 2-shot CRICHTON f.g.L. in front of desk.</p> <p>BRIGADIER comes into R. of TROUGHTON to 3-shot</p> <p>PAN BRIG</p> <p>BRIGADIER leads TROUGHTON b.g. CRICHTON X's out of shot R. T.I. after BRIGADIER &amp; TROUGHTON, as they go twds. french window.</p>	<p>TROUGHTON DR.: Tomorrow's edition.</p> <p><i>And</i></p> <p>TROUGHTON: Who is this?</p> <p><i>col. Crichton</i></p> <p>BRIGADIER: My replacement.</p> <p>TROUGHTON DR.: Mine was pretty unpromising too.</p> <p>BRIGADIER: Come along Doctor, we'll take a <del>turn</del> <i>walk</i> in the grounds. (TURNS OVER SHOULDER TO CRICHTON) (Excuse me for a moment ... I'm awfully sorry about this.)</p> <p><i>You've had the place</i></p> <p>TROUGHTON DR.: Desk ought to be here. redecorated &amp; suit like it.</p> <p>BRIGADIER: Come on. Doctor</p>
(268)	8.	<p>(Plan C. - Pos.3.)</p> <p><del>M.L.S. CRICHTON</del></p> <p>2-shot CRAB L. as CRICHTON comes fwd. from b.g.L. SGT. into door b.g.R.</p>	<p>SGT: Everything all right, sir?</p> <p>CRICHTON: What the blazes is going on? Who was that strange little man?</p>
	9	C.S. SERGEANT.	<p>SGT: (SMILES) The Doctor.</p> <p><i>CRICHTON: Who?</i></p>

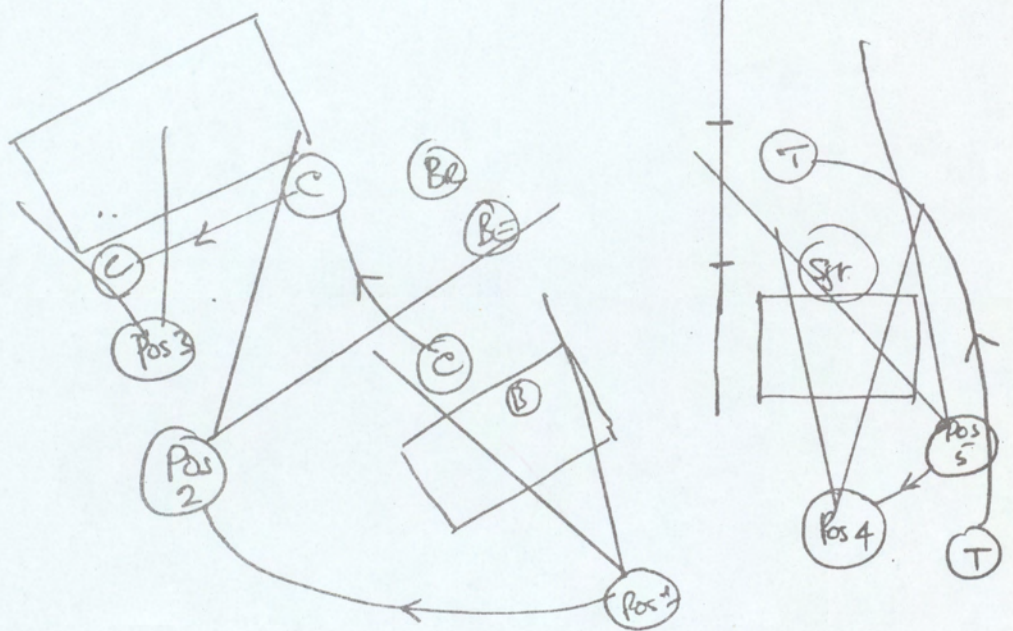
End Telecine 3B.

\*TRO: After you

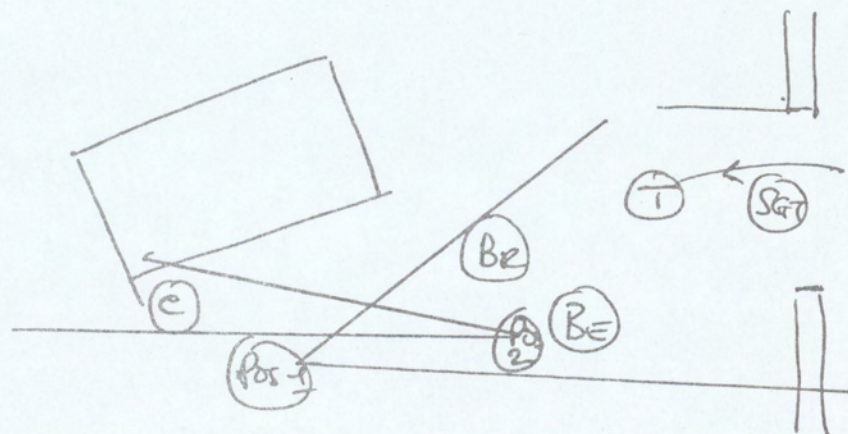


T/k 3B

PLAN A



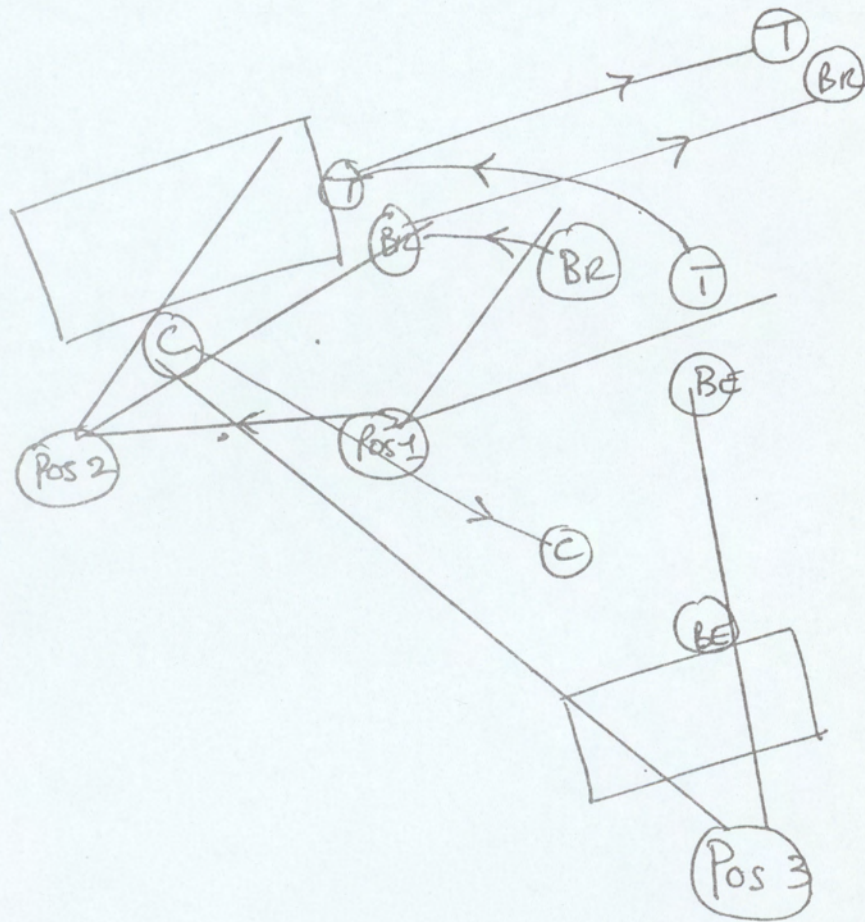
PLAN B





T/K. 3B,

PLAN C.





18th March 1983

Telecine 23. - Ealing Material.

SLATE	SHOT	DESCRIPTION	DIALOGUE
(273)	8.	Roof Top - Rod in, <del>embeds itself in wall</del> ryce over pinnacle	
(274)	10.	Wire sloping up as to Tower. PERTWEE in from L., hand over hand, goes out R.	(Interact with Cyberman death.)
(275)		SARAH follows, and out R.	
	12.	PERTWEE & SARAH climb over parapet.	

End of Telecine 23.

+276 - Smoke against black  
(for matt shots).



18th March 1983

Telecine 23B. (Page 145)

Tower Roof T.F.S. Ealing.

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(273)	1.	(Film to be reversed) Section of wall, <del>arrow</del> <del>in (attached to nylon</del> <del>thread) lasso</del> <i>made lasso go over</i> Cam. undercranked. <del>Arrow is pulled out.</del>	<i>Right- find a foothold- any foothold... Let go this hand hold both loops in one hand, both loops in one hand Now find another foothold. All right I've got you Don't look down.</i>

End Telecine 23B.

Telecine 23F. (Page 147)

Tower Roof T.F.S. Ealing

SLATE	SHOT	DESCRIPTION OF SHOT	DIALOGUE
(270)	1.	L.A. Cam. looking up at over-hanging projection of tower, parapet f.g. PERTWEE climbs up over edge L., stretches out a hand to help SARAH up. She clambers over.	<i>Well done.</i>  PERTWEE DR.: Enjoy the flight? <i>Sarah</i> SARAH: <del>Don't ask!</del> All right, we're here. So how do we get in?  PERTWEE DR.: <sup>2-</sup> Through here! <i>Would you believe?</i>
(272)	2	MATT SHOT	
(271)	3	PERTWEE opens hatch door. SARAH goes down He looks around, prepares to follow her.	

End Telecine 23F.



Leave 08.00

## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: 5th March 1983.

50/LDL F001Y

[illegible]



**From:** Clive Gifford, Co-Productions, Television

Room No. &  
Building: 303 Threshold House

Tel.  
Ext.:

date: 7th March 1983

**Subject:** "DOCTOR WHO SPECIAL"

**To:** John Nathan Turner

c.c. Peter Moffat  
June Collins  
Pamela Larman

Attached is a list of technical materials which will be entered into the Co-Production Contract for the Programme.

For your information Co-Production Department will make up the technical materials from the Programme master tapes and arrange the despatch.

The suggested delivery date is 1st February 1984, and will be contractually binding.

Please note the items under publicity, and contact Ms. Pamela Larman (Photographic and Promotion Manager) to set up photographic coverage.

Script and music cue sheet should be routed through this office for despatch.

As ABC are making a cash only inject to the Co-Production, no co-production credit should be put on the Programme.

If you have any comments or questions, please contact me.



(Clive Gifford)

7.3.83.

MATERIALS "DR. WHO SPECIAL" - A.B.C.

1 x 625 line PAL 2" Quad. videotape of the complete Programme.

1 x 625 line PAL Sony U-Matic video cassette of the complete Programme.

Script.

Music cue sheet.

Publicity materials as follows:-

Programme synopsis.

Programme storyline.

Biographical details of principal Programme subjects and contributors.

Not less than 20 10" X 8" black and white photographs and 20 35mm colour transparencies.



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

7.3.83

PETER DAVISON

Bill Sellars

c.c.: Sarah Bird  
Carol Atterbury  
Ian Brindle

---

I do hope "an acceptable compromise" can be reached with regard to Peter Davison's hair length as the first story to be filmed of the next season of 'Doctor Who' (13th June onwards) features Peter swimming underwater.

(John Nathan-Turner)

**From:** Bill Sellars      Producer      All Creatures Great and Small

Room No. &      213 Threshold  
Building:

Tel.  
Ext.:

date: 7.3.83

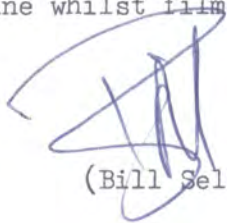
**Subject:** PETER DAVISON

**To:** John Nathan-Turner      Producer      Doctor Who  
c.c. Sarah Bird  
Carol Atterbury  
Ian Brindle

Regarding your memo of the 7th March, I would have thought hair length underwater could be covered by a bathing cap or general snorkel gear.

Have we any guarantee that Peter Davison will have any hair left at all by the time he resumes filming for you?

We are, of course, concerned that his hair is not caught in a threshing machine whilst filming for us.



(Bill Sellars)



7th March, 1983

1st Class

Anne Gibbons

Producer 'Emmerdale Farm'

Yorkshire Television Ltd

The Television Centre

Leeds LS3 1JS

Dear Anne Gibbons

Thank you enormously for releasing  
Frazer Hines from 'Emmerdale Farm' in  
order to participate, albeit briefly,  
in ~~our~~ Twentieth Anniversary Ninety Minute  
Special. I and my director, Peter Moffatt,  
are very grateful.

Good luck with the Farm,

Yours sincerely

John Nathan-Turner

Producer

'Doctor Who'

jj

7th March, 1983

1st Class

Michael Glynn

Executive Producer

'Emmerdale Farm'

Yorkshire Television Ltd

The Television Centre

Leeds LS3 1JS

Dear Michael Glynn

Thank you enormously for releasing  
Frazer Hines from 'Emmerdale Farm' in  
order to participate, albeit briefly,  
in our Twentieth Anniversary Ninety Minute  
Special. I an my director, Peter Moffatt,  
are very grateful.

Good luck with the Farm and I hope you  
are well,

Yours sincerely

John Nathan-Turner  
Producer  
'Doctor Who'

jj







## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: 8th March 1983.

50/LDL F001Y

[illegible]



From: John Nathan-Turner, Producer 'Doctor Who'

Room No. & Building: 204 Union House

Tel:  
Ext.:

date: 9.3.83

Subject: DOCTOR WHO

Special file

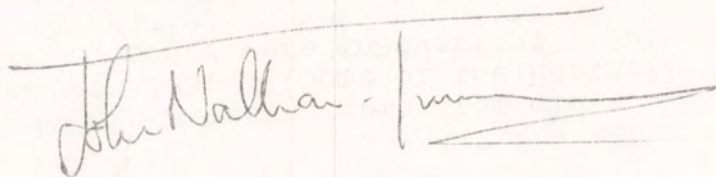
To: Editor, Programme Adaptions

c.c.: H.S.S.D.Tel.  
M.D.E.

Further to our telephone conversation, I write to suggest the following video tape/video disc proposition:-

The fans of the programme throughout the world are longing to see selected gems from old Doctor Who programmes. (Some of the Hartnell and Troughton episodes were inadvertently junked so many of the whole stories can never be shown on tv.) Consequently I suggest a one off or series of tape/disc presentations including excerpts from the 118 stories still retained in the BBC Archives. This would be an invaluable souvenir to fans of the programme throughout the world and a method of promotion for the series in general. (Does the rule of one minute or less from one programme come under the aegis of promotion and therefore no residuals?)

I suggest I am responsible for the selection of clips (eg first appearance of Hartnell, first appearance of Daleks, first appearance of Sea Devils, etc.) and present the package as, due to my regular appearances at Doctor Who conventions both here and in America, I have become something of a celebrity figure amongst the fans. I estimate this would require a 4-hour session in one of the small presentation studios or similar. As you know, I am very keen to promote the programme throughout the world and this would seem, together with your enthusiasm for the project, to be an ideal approach.



(John Nathan-Turner)

- ① Idea Make a video for each of the 5 Doctors.  
② Each featuring say 20 clips and 20 links.  
③ J. Nathan-Turner to work out running order and script.  
JJ no idea it can be worked.



50/LDL F001Y

[illegible]



NR

Wednesday, 9<sup>th</sup> March.

Dear John Nathan-Turner,

A brief note from  
the far away Isles to thank  
you so much for remembering  
U.N.I.T's Captain, and  
writing him to the world of  
'Dr Who' again! I'm absolutely  
delighted to be able to do it.

The script has  
arrived now, and it's like



old times to see Yates'  
urgent explosives again!  
I really am looking forward  
to joining your team, even if  
briefly, for what must surely  
be rather an historic P.V.  
show.

Again, many Thanks for  
inviting me.

Yours sincerely,

Richard Drayton



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

10.3.83

THE FIVE DOCTORS

Colin Lavers

Jill Hagger

---

*additional*

I realise the late casting of Wendy Padbury, Caroline John, Richard Franklin and Frazer Hines has caused you headaches on an already demanding Special, but I am thrilled and delighted to have them participate in this project. Can I ask you to extend as warm a welcome as possible even though their contribution to the show is small.

*pb* (John Nathan-Turner)

*John Hagger*

JJ

## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: 10-3-83

50/LDL F001Y

[illegible]



Carl & Phillips girl leaves Mamod at 12.00 07.30.

## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: FRIDAY, 11th March.

50/LDL F001Y

[illegible]



"DOCTOR WHO"

'THE FIVE DOCTORS'

Story Order

SEPIA HARTNELL

20"

Page	Scene	Shots	Cams/Booms	D/N	Cast
1.	Opening Titles.				
1.	1. INT. TARDIS CONSOLE ROOM. The Doctor is adjusting the Tardis console.				DOCTOR TEGAN
3.	<u>Telecine 1.</u> <u>Ext. Eye of Orion. Day.</u> The Doctor, Turlough and Tegan enjoy the peace of the country scene.				
5.	2. INT. GAME CONTROL. The Hartnell Doctor is seen on a screen.				BORUSA Hartnell Dr.
7.	<u>Telecine 2.</u> <u>Ext. Rose Garden. Day.</u> The Hartnell Doctor (Double) is working in his garden. He is snatched up by the black obelisk.				
9.	3. INT. GAME CONTROL. The Hartnell Doctor chessman is placed on the map.				BORUSA



4'42

Page	Scene	Shots	Cams/Booms	D/N	Cast
10.	<u>Telecine 3.</u> a). <u>Ext. Eye of Orion. Day.</u> The Doctor feels a twinge of cosmic angst. <i>SCENE 3 HERE</i> b). <u>Int. Unit H.Q. Office. Day.</u> The Troughton Doctor calls to see Brigadier Lethbridge-Stewart as he revisits Unit H.Q. Crichton and the Sergeant are curious. c). <u>Ext. Unit Grounds. Day.</u> The Troughton Doctor and the Brigadier are caught up by the obelisk.				
				5'42 10'24 7'35 7'59	
18.	4. INT. GAME CONTROL. The captured pieces are put on the map.				BORUSA
			28"	10'52"	8'16"
19.	<u>Telecine 4.</u> a). <u>Ext. Eye of Orion. Day.</u> The Doctor collapses. <i>SCENE 4 HERE</i> b). <u>Ext. Private Road. Day.</u> The Pertwee Doctor in his car is captured by the obelisk.				
			1'18	12'10"	8'51 9'26"
23.	5. INT. GAME CONTROL. The Pertwee Doctor piece goes on the board.				BORUSA
			15"	12'25	9'39"
24.	<u>Telecine 5.</u> a). <u>Ext. Eye of Orion. Day.</u> The Doctor must find his other selves. <i>SCENE 5 HERE</i> b). <u>Ext. Front Door. Sarah's Flat. Day.</u> K9 warns Sarah that there is danger. c). <u>Ext. River. Day. (Stock film)</u> Baker Doctor and Romana in a punt are enveloped by the obelisk. d). <u>Ext. River. Day.</u> The empty punt.				
			3'40	16'05 12'28 18'15.	



16'05

Page	Scene	Shots	Cams/Booms	D/N	Cast
29.	6. INT. GAME CONTROL. The Doctor Baker and Romana do not 'transfer'			15" 16'20	BORUSA Baker Dr. Romana 13'25"
30.	7. INT. TARDIS CONSOLE. The Doctor collapses.			18" 16'38	DOCTOR TEGAN TURLOUGH 12'54 13'42"
31.	<u>Telecine 6.</u> <u>Ext. London streets. Day.</u> The obelisk picks up Sarah.			20" 16'58	14'01
32.	8. INT. GAME CONTROL. Sarah's piece goes on the board.			7" 17'05	BORUSA 1 14'09
33.	9. INT. TARDIS CONSOLE. The Doctor becomes transparent, then solid.			47" 17'52	DOCTOR TURLOUGH TEGAN 14'13 15'01
35.	<u>Telecine 7.</u> <u>Ext. Dead Zone.</u> A sinister plain with the Dark Tower.				
36.	10. INT. GAME CONTROL. Tegan, Turlough and the Doctor go on the board.			7" 17'59	BORUSA 14'23 15'010
37.	11. INT. TARDIS CONSOLE. The Tardis is paralysed.			39" 18'38"	TEGAN TURLOUGH DOCTOR 14'59 15'50



18'38

Page	Scene	Shots	Cams/Booms	D/N	Cast.
38.	12. INT. GALLIFREY CAPITAL CORRIDORS. Borusa heads for the Conference Room.			13" 18'51	BORUSA Time, Lords
39.	13. INT. GALLIFREY CONFERENCE ROOM. The Master is summoned to help.			1'49" 20'40"	BORUSA THALIA CASTELLAN MASTER 17'54"
43.	14. INT. METAL CORRIDORS. Hartnell Dr. and Susan meet and are pursued by a Dalek.			1'14" 21'54	HARTNELL DR. SUSAN DALEK 18'04 19'09.
47.	15. INT. CONFERENCE ROOM. The situation is explained to the Master.			1'38 23'32	BORUSA THALIA CASTELLAN MASTER 19'45 20'50
50.	16. INT. TARDIS CONSOLE. Again the Doctor starts to fade, and recovers. +18			29" 24'01	DOCTOR TEGAN TURLOUGH 20'12 21'16
51.	17. INT. METAL CORRIDORS. The Hartnell Dr. and Susan dispose of the Dalek. They see the Dark Tower.			1'50 25'51	HARTNELL DR. SUSAN DALEK 21'56 23'13
55.	<u>Telecine 8.</u> <u>Ext. Death Zone. Day.</u> A derelict area, where the Troughton Dr. and the Brigadier are attacked by a Cyberman.				2 24'02



Page	Scene	Shots	Cams/Booms	D/N	Cast
58.	18. INT. TARDIS CONSOLE. The Doctor wants to send a signal. <i>inc in 16.</i>				DOCTOR TEGAN TURLOUGH
59.	<u>Telecine 9.</u> <u>Ext. Rough Ground. Day.</u> Sarah almost falls over a cliff, the Pertwee Doctor rescues her. <div> <i>3'05</i>  <i>28'56</i>  <i>26'16</i>  <i>24'02</i> </div>				
63.	19. INT. TARDIS CONSOLE. The Doctor collapses again.				DOCTOR TEGAN TURLOUGH
			<i>30"</i>	<i>29'26"</i>	<i>26'40</i>
65.	<u>Telecine 10.</u> <u>Ext. Death Zone. Day.</u> The Hartnell Dr. and Susan discover the Tardis. A Cyberman Scout discovers them. <div> <i>46"</i>  <i>30'12"</i>  <i>25'25</i>  <i>27'20</i>  <i>16</i> </div>				
67.	20. INT. TARDIS CONSOLE. Hartnell Dr. arrives and helps the Doctor to recover.				DOCTOR TEGAN TURLOUGH HARTNELL DR. SUSAN
			<i>1'53</i>	<i>32'05"</i>	<i>27'14</i> <i>29'12.</i>
71.	21. INT. CONFERENCE ROOM. The Master is given the Seal of High Council, and leaves on his mission.				BORUSA THALIA CASTELLAN MASTER
			<i>1'14</i>	<i>33'19"</i>	<i>28'06</i> <i>28'1</i> <i>30'19</i>
73.	<u>Telecine 11.</u> a) <u>Ext. Death Zone. Wasteland. Day.</u> The Master finds the blackened Time Lord corpses. b) <u>Ext. Dark Tower. Day.</u> c) <u>Ext. Death Zone. Day.</u> The Troughton Dr. begins to explain about Rassilon and the tower. <div> <i>1'20</i>  <i>34'39"</i>  <i>29'19</i>  <i>34'28</i> </div>				



Page	Scene	Shots	Cams/Booms	D/N	Cast
76.	22. INT. TARDIS CONSOLE. The Doctor plans to enter the Tower.				DOCTOR HARTNELL DR. SUSAN TEGAN TURLOUGH 40 35'19 30'00 32'10
79.	<u>Telecine 12.</u> a). Ext. Death Zone. Wasteland Road. Day. The Pertwee Dr. tells Sarah about the Game. They meet the Master, who tries, in vain, to convince them he is on their side. Thunderbolts strike. 3'28 38'47 38'10 35'19				
85.	23. INT. TARDIS CONSOLE. The Hartnell Dr. thinks the Doctor should wait for the others.				DOCTOR HARTNELL DR. SUSAN TEGAN TURLOUGH 16 39'03 33' 35'37"
87.	<del>TELECINE 12 (2.)</del> 24. CONFERENCE ROOM. The Technician cannot release the Baker Dr. and Romana.				<del>33'37 35'46"</del> BORUSA TECHNICIAN THALIA CASTELLAN Baker Dr. Romana. 32 39'35 34'08 36'17
88.	<u>Telecine 13.</u> <u>Ext. Death Zone. Day.</u> The Troughton Doctor and the Brigadier make their way towards the Tower, wondering what Rassilon could be up to. 1'12 40'47 35'10 37'18"				
90.	25. INT. TARDIS CONSOLE. The girls want to come too.				DOCTOR HARTNELL DR. TURLOUGH TEGAN SUSAN 40 41'27 35'52 38'01
91.	<u>Telecine 14.</u> <u>Ext. Mountain Path. Day.</u> The Pertwee Dr. and Sarah climb a mountain, followed by Cybermen. 33" 42'00' 36'2 38'32"				



42'00

38'32"

Page	Scene	Shots	Cams/Booms	D/N	Cast
93.	26. INT. TARDIS CONSOLE. Two more Doctors appear on the scanner.				HARTNELL DR. TURLOUGH
			31"	42'31"	36'54 39'03"
94.	<u>Telecine 15.</u> a). Ext. Death Zone. Day. The Troughton is going to enter the Tower from below. b). Ext. Death Zone. Day. The Master meets the Doctor, Tegan and Susan. They talk as the Cybermen approach. c). Ext. Death Zone. Day. The Cybermen plan the capture of the Doctor and the girls. d). Ext. Death Zone. Day. The Cybermen surround the Master and the Doctor.				
			3'34"	46'05"	42'28"
102.	27. INT. CONFERENCE ROOM. The Castellon prepares to retrieve the Master.				CASTELLAN BORUSA THALIA
			19"	46'24"	42'48"
103.	<u>Telecine 15.2.</u> <u>Ext. Death Zone. Day.</u> The Doctor takes the recall device and disappears. Susan injures her foot as they escape.				
			34"	46'58"	40'43" 43'20"
104.	28. INT. CONFERENCE ROOM. The Doctor steps out of the transmat booth.				BORUSA THALIA CASTELLAN DOCTOR.
			20"	47'18"	43'35"
105.	<u>Telecine 16.</u> <u>Ext. Death Zone. Day.</u> The Master is surrounded by Cybermen.				
			27"	47'45"	41'17" 43'59"



47'45

43'59

Page	Scene	Shots	Cams/Booms	D/N	Cast
106.	29. INT. TARDIS CONSOLE. The Hartnell Dr. and Tegan prepare to set out.				HARTNELL DR. TURLOUGH TEGAN SUSAN  36" 48'21" 41'47" 44'36
108.	30. INT. CONFERENCE ROOM. The Doctor says a Time Lord must be behind the Game. Borusa accuses the Castellan.				DOCTOR BORUSA THALIA CASTELLAN  1'58" 50'19" 46'37
112.	<u>Telecine 17.</u> <u>Ext. Death Zone. Day.</u> The Master offers to help the Cybermen take the Tower, but they plan to betray him.				
115.	31. INT. TARDIS CONSOLE. On the screen Susan and Turlough see Cybermen outside.				SUSAN TURLOUGH  25" 52'16" 45'19 48'23
116.	<u>Telecine 18.</u> <u>Int. Caves. Dark.</u> The Troughton Doctor and the Brigadier in the tunnels, they hear a roaring.				
119.	<u>Telecine 19.</u> <u>Ext. Mountain. Broad Path. Day.</u> Pertwee Dr. and Sarah are cornered by the Raston robot.				
123.	33. INT. TARDIS CONSOLE. The Cybermen batter at the door of the Tardis.				SUSAN TURLOUGH  12" 55'02" 47" 50'52"



55'02

47"  
50'52"

Page	Scene	Shots	Cams/Booms	D/N	Cast
124.	<u>Telecine 20.</u> <u>Ext. Death Zone. Day.</u> Tegan and the Hartnell struggle across country.			25" 55'27	51'02"
125.	34. INT. CONFERENCE ROOM. The Black Scrolls are found in the Castellan's room. He is lead away for questioning and there is a commotion outside.				DOCTOR BORUSA THALIA CASTELLAN COMMANDER GUARD Guards
128.	35. INT. CORRIDOR. The Castellan has been killed.				CASTELLAN DOCTOR COMMANDER GUARD Guards
129.	36. INT. CONFERENCE ROOM. Borusa will not allow the Doctor to return to the others.			2'42 58'09	53'35"
131.	<u>Telecine 21.</u> <u>a). Int. Tunnel. Dark.</u> Troughton Doctor and Brigadier are chased by the Yeti. <u>b). Int. Cave. Dark.</u> The Yeti tries to reach them, but is driven off by fireworks. They find a way out of the cave into the Tower.			3'04" 61'13" 62'51	56'22.
136.	37. INT. TARDIS CONSOLE. Susan and Turlough watch the Cybermen on the scanner.			20" 61'33	56'43



61'33" 56'43.

Page	Scène	Shots	Cams/Booms	D/N	Cast
137.	<p><u>Telecine 22.</u></p> <p>a). <u>Ext. Mountain. Day.</u> The Pertwee Doctor and Sarah hide as the Robot destroys the Cybermen. One follows them as they escape.</p> <p>b). <u>Int. Mountain. Narrow Path. Day.</u> The Pertwee Doctor and Sarah arm themselves with steel rods. A Cyberman sees them.</p> <p>c). <u>Ext. Mountain. Day.</u> The Robot disposes of the last Cyberman.</p> <p>d). <u>Ext. Mountain Top. Day.</u> They look down on the top of the tower.</p>				<p>17'11'36"</p> <p>17'13'12"</p> <p>17'13'26"</p> <p>17'13'38"</p> <p>2'23" 63'56" 58'53"</p>
141.	<p>38. INT. GALLIFRAY. CORRIDOR.</p> <p>The Doctor is not convinced of the Castellan's guilt.</p> <p>→ (SC. 40 HERE)</p>				<p>DOCTOR THALIA</p> <p>4" 64'31" 59'36"</p>
143.	<p><u>Telecine 23.</u></p> <p><u>Ext. Mountain Top. Day.</u></p> <p>The Pertwee Doctor and Sarah escape the Cyberman by sliding down a rope onto the tower roof</p>				<p>17'13'59"</p> <p>(11'01'03 in) for model</p> <p>1'57" 66'34" 61'35"</p>
148.	<p>40. EXT. TOWER. MAIN GATE.</p> <p>The Hartnell Doctor and Tegan enter the tower.</p>				<p>HARTNELL DR. TEGAN</p> <p>30" 67'04" 58'04 61'56"</p>



67'04

61'56

Page	Scene	Shots	Cams/Booms	D/N	Cast
150.	41. INT. TARDIS CONSOLE. Turlough and Susan watch the Cybermen, who have a bomb.			8" 67'12"	SUSAN TURLOUGH 62'03
151.	42. INT. TOWER ANTEROOM. The Hartnell Dr. and Tegan hesitate to cross the board. The Master appears and destroys the Cybermen on the board. The Hartnell Dr. and Tegan start to cross.			4'45 71'57"	HARTNELL DR. TEGAN MASTER CYBER LEADER CYBER LTNT. Cybermen 62'54 66'54
160.	43. INT. CONFERENCE ROOM. The Doctor wonders how Borusa left the room.			58" 72'55"	DOCTOR GUARD 67'51
162.	44. INT. TOWER CORRIDOR. UPPER LEVEL. Pertwee Dr. is haunted by phantoms of Yates & Liz.			1'37 74'32"	SARAH PERTWEE DR. YATES LIZ 69'47
166.	45. INT. UPPER CORRIDOR. He rejoins Sarah.			24" 74'56"	SARAH PERTWEE DR. 70'12
167.	45.A. INT. TOWER CORRIDOR. LOWER LEVEL. The Troughton Dr. & Brig. find Zoe & Victoria. The Troughton Dr. realises they are only illusions.			2'27 77'23	TROUGHTON DR. BRIGADIER ZOE VICTORIA 68'51 73'39"
167E	46. INT. TOWER CORRIDOR. LOWER LEVEL. The Master follows the Hartnell Dr. & Tegan.			48" 78'11"	TEGAN HARTNELL DR. THE MASTER 66'53 74'05
168.	47. INT. CONFERENCE ROOM. The Doctor begins to play the harp.			47" 78'58"	DOCTOR 69'33 74'24



78'58

7424

Page	Scene	Shots	Cams/Booms	D/N	Cast
170.	48. INT. RASSILON'S TOMB. The Doctors interpret the inscription. The Master appears, but is disarmed				HARTNELL DR. TEGAN PERTWEE DR. SARAH TROUGHTON DR. BRIGADIER MASTER RASSILON 3'45 82'43 73'04 78'14
178.	Telecine 25. Ext. Tardis. Day. The Cybermen prepare to detonate the bombs. 27" 83'10" 7 78'37"				
179.	49. INT. TARDIS CONSOLE. Turlough and Susan in some alarm.			10"	83'20 73'21 78'52"
180.	50. INT. CONFERENCE ROOM. The Doctor opens the hidden door.		}		DOCTOR
181.	51. INT. GAME CONTROL. Borusa wants immortality.			2'40 86'00	BORUSA DOCTOR 75'50 81'38
184.	52. INT. TOMB. The Pertwee Doctor frees the Tardis			33" 86'33"	MASTER HARTNELL DR. PERTWEE DR. TROUGHTON DR. TEGAN SARAH BRIGADIER 82'02
185.	Telecine 26. Ext. Tardis. Day. The Tardis dematerialises as the bombs are detonated. 76'18 18" 86'51" 81' 82'19				



Page	Scene	Shots	Cams/Booms	D/N	Cast
186.	53. INT. TARDIS CONSOLE. Relief at the escape.			7" 86'58	TURLOUGH SUSAN 82'27
187.	54. INT. GAME CONTROL. Borusa explains what he has been doing, and forces the Doctor to go with him.				DOCTOR BORUSA Baker Dr.
189.	55. INT. CONFERENCE ROOM. The Troughton Dr. calls the Capitol.			2'13 89'11	BORUSA DOCTOR TROUGHTON DR. 84'44
190.	56. INT. RASSILON'S TOMB. Borusa achieves immor- tality, but in a prison. The Master vanishes, as does Rassilon. The Doctors say goodbye and leave in different Tardises. Thalia arrives to tell the Doctor he is now President.			10'30 99'41	TURLOUGH SUSAN TROUGHTON DR. HARTNELL DR. PERTWEE DR. DOCTOR TEGAN BRIGADIER SARAH MASTER RASSILON BORUSA THALIA GUARD Guards Baker Dr. Time Lords 89'33" 89'30 89'56" 88'48 95'38
204.	57. INT. TARDIS CONSOLE. The Doctor does not intend to become President, and chooses to go on the run.			44 100'25	DOCTOR TEGAN TURLOUGH 89'28? 96'21
205.	<u>Closing Titles</u>			1'15" 101'40	90'42" 99'35



"DOCTOR WHO"

'The Five Doctors'

EDITING NOTES

Page	Scene	Spool	Timing	Cumulative Timing
	Telecine WILLIAM HARTNELL  18'09'54"	<del>L40770</del> L33699	20"	
1.	Opening Titles: 11'46'54" MIX:	L31119	36"	
1. (117.)	1. TARDIS 331-333 Tk.1. 21'02'33" 334 21'04'20" 335-336 21'03'36"	L41270 L42420		
3.	<u>Telecine 1.</u> 16'59"35"  As Doctor out of door.	L032169		
5. (1)	2. GAME CONTROL. 1. Tk.2. 14'34'41"	L43540 L43550		
	2. GAME CONTROL. 12'30'02" (Gallery only for inlaid monitor) MIX:	L31119		
7.	<u>Telecine 2.</u> (Gallery only with obelisk FX) 12'41'07" (obelisk in sky) 12'58'08" (Zaps him) 30	L31119		

(Poss. use model shot of Tower on  
T/K as establishing mix to Sc.3.)

Page	Scene	Spool	Timing	Cumulative Timing
9. (2)	3. GAME CONTROL. 2. Tk.1. 14'36'39"  3. Gallery only - 20'23'40" model shot on monitor 4-6. Tk.2. 14'40'14"	L43540 L43550  L31119  L43540 L43550		
10.	Telecine 3A./B/C. 17'01'50" (Gallery only) with obelisk effect 14'19'48" * 16'57" 14'24'47" 14'32'52"	L032169  L31119 (L33699)		
18. (3)	4. GAME CONTROL. 7-8. Tk.1. 14'41'48" to 14'42'08"  9-10. Tk.3. 14'44'32" to 14'44'48"	L43540 L43550		
19.	Telecine 4A/B 17'05'33" (Gallery only) 14'37'45" with obelisk effect. 14'39'55" 14'52'44"	L032169 L31119		
23. (4)	5. GAME CONTROL. 11-14. Tk.3. 14'48'16" to 14'48'36"	L43540 L43550		
24.	Telecine 5A. 17'06'52" 5B. (Poss. lose shot of K9 through gate) 5C. (Gallery only - Baker with obelisk effect) 15'00'38" 15'12'42"	L032169  L31119		

\* LOOK AT L34189 :- 13'36'55 sh.



Page	Scene	Spool	Timing	Cumulative Timing
29. (5)	6. GAME CONTROL. 15. Tk.1. 15'03'50" 16. <del>Tk.1. 15'02'45"</del> 15. Back at 15'04'00" 16. <del>Back at 15'02'45"</del>	L43540 L43550  12'46'39" 12'47'39" L33699		
30. (119)	7. TARDIS 337. Tk.1. 21'12'00" to 21'12'19"	L41270 L42420		
31.	<u>Telecine 6.</u> (Gallery only for obelisk effect - poss. add shot of K9 through gate)	<del>17'12'49"</del> L032169 15'26'47" L31119		
32. (6)	8. GAME CONTROL. 17-18. Tk.2. 14'51'45" to 14'51'56"	L43540 L43550		
33. (120)	Rotor moving <u>337A</u> 21'13'47" to 21'13'51" 9. TARDIS. 338. Tk.2. 21'25'37" to 21'26'04" MIX (empty floor) 21'26'24" MIX (CU Doctor) 21'26'05" Partial MIX back to: 21'26'24" (Dr. transparent) Rotor stops: 21'13'52" to 21'13'57" <u>340</u> 21'27'04" - 27'17"	L41270 L42420		

Page	Scene	Spool	Timing	Cumulative Timing
	Tardis screen opening with Tower (model shot inlaid) (Gallery only) <i>5<sup>th</sup> worth</i> <del>20'38'18"</del> 20'37'50"	L31119		
36. (7)	10. GAME CONTROL. <u>19-20.</u> Tk.1. 14'54'38" to 14'54'50"  <u>20A.</u> Tk.1. 14'55'35" to 14'55'40"	L43540 L43550		
37. (122)	11. TARDIS. <u>342.</u> Tk.2. 21'36'42" to 21'37'21"  <u>343.</u> 21'37'51" to 21'37'55"	L41270 L42420		
38. (18)	12. CAPITOL CORRIDORS. <u>46-47.</u> Tk.2. 16'36'26" to 16'36'42"	L43540 L43550		
39. (19)	13. CONFERENCE ROOM. <u>48-52.</u> Tk.2. 16'45'01"  <u>53-55.</u> At end 16'48'08" to 16'48'32"  <u>56-63.</u> Resume until 16'46'50"	L43540 L43550		
43. (66)	14. METAL CORRIDORS. <u>185-186.</u> Tk.1. 16'32'09" to 16'32'27"  (Cont.)	L41280 L38330		



Page	Scene	Spool	Timing	Cumulative Timing
	14. Metal Corridors (Cont.) 187. Tk.1. 16'36'25" to 16'36'45" 188-189. Tk.2. 16'44'18" to 16'44'56" (after false start)	<del>14'43'56"</del> 14'46'03" L33699		
47. (23)	15. CONFERENCE ROOM. Screen with map inlaid (Gallery only) 65-72. Tk.2. 17'11'48" on 73. (Drop in?) (Gallery only) Screen changes to Baker 74-82. Resume 2 to 17'13'22" 83. Tk.2. 17'14'46" to 17'14'52"	14'09'22" ✓ 14'11'45" L33699 L43540 L43550 14'07'13" L33699		
50. (123)	16. <del>18</del> TARDIS 344-345. Tk.1. 21'45'42" to 21'45'50" MIX to: 346-347 Tk.1. 21'46'16" to 21'46'40"	L41270 L42420		
51. (70)	17. METAL CORRIDORS. 190. Tk.2. 16'53'51" to 16'54'03" 191. 17'08'38" 191A. Tk.2. 17'10'01" to 17'10'20" End of Afternoon Recording.	190 14'56'20" 191A. 15'02'30" (L41280) (L38830) L33699		





Page	Scene	Spool	Timing	Cumulative Timing
	20. Tardis (Cont.) <u>107.</u> Tk.2. 20'06'37" to 20'06'41" or Tk.3. 20'07'19" Resume original of: <u>108-109.</u> to: 20'04'56"			
71. (26)	21. CONFERENCE ROOM. <u>84.</u> Tk.3. 19'37'34" to 19'37'38" 85-89 19'39'32" to 19'40'09" <u>90.</u> Retake 19'41'52" to 19'41'55" Return to original <u>91.</u> MIX 19'40'06" to 19'40'40"	L43560 L43570		
73.	Telecine 11.A <span style="float: right;">17'19'50</span> (Gallery only) 16'37'51" ✓ (Matt of Tower) 16'51'50" 11B/11C. 17'20'08"	L032169 L31119 L032169		
76. (32)	22. TARDIS. <u>110-117.</u> Tk.1. 20'18'42" 20'19'24"	L43560 L43570		
79.	Telecine 12. 17'21'12" (Gallery only) (Finish on Master & bolts 17'10'56" ✓ from blue.) 17'17'58" 17'36'46"	L032169 L31119		

Page	Scene	Spool	Timing	Cumulative Timing
85. (35)	23. TARDIS. <u>118.</u> Tk.2. 20'29'34" to 20'29'52"	L43560 L43570		
	<u>Telecine 12(2).</u> 17'24'28"  (Bessie smoking, with Pertwee and Sarah f.g.)	L032169		
87. (36)	24. CONFERENCE ROOM. Screen shot <u>119.</u> -(Gallery only) <u>120.</u> Tk.2. 21'06'39" to 21'07'12"	<del>L33699</del> L43560 L43570		
88.	<u>Telecine 13.</u> 17'24'43"  17'57'28" ?	L032169  L311189.		
90. (37)	25. TARDIS. <u>121-124.</u> Tk.2. 20'58'26" to 20'59'06"	L43560 L43570		
91.	<u>Telecine 14.</u> 17'25'55"	L032169		
93. (38)	26. TARDIS. <u>125-128A.</u> Tk.3. 21'20'06" to 21'20'38"	L43560 L43570		



Page	Scene	Spool	Timing	Cumulative Timing
94.	Telecine 15.A <u>15B.</u> (Gallery only)	17'26'30" etc. 17'28'42" 19'29'44"	L032169 L31119	
102. (39)	27. CONFERENCE ROOM. <u>129.</u> Tk.2. 21'27'59" to 21'28'19"	L43560 L43570		
103.	Telecine 15.(2) 17'31'18"	L032169		
104. (40)	28. CONFERENCE ROOM. <u>130-133.</u> Tk.1. 21'33'23" to 21'33'33" MIX: 21'33'48" to 58"	L43560 L43570		
105.	Telecine 16. 17'31'55"	L032169		
106. (41)	29. TARDIS. <u>134.</u> Tk.2. 21'44'19" <u>134A.</u> (Done at end) 21'45'44" Resume original: <u>134B.</u> Ends: 21'44'59"	L43560 L43570		
108. (43)	30. CONFERENCE ROOM. <u>135-140.</u> Tk.4. 14'54'05" to 14'56'05"	L41280 L38330		

Page	Scene	Spool	Timing	Cumulative Timing
112.	<u>Telecine 17.</u> 17'32'23"	L032169		
115. (74)	31. TARDIS. 199-200. Tk.2. 20'35'15" to 20'35'25"  Screen (201.) at 20'33'25") (Gallery only) 20'38' <sup>30"</sup> <sub>25"</sub>	L41270 L42420    L31119		
116.	<u>Telecine 18.</u> 17'33'57" <u>19.</u> 17'34'41"	L032169		
123. (75)	33. TARDIS. 202-203A. Tk.1. 20'36'52" to 20'37'07"	L41270 L42420		
124.	<u>Telecine 20.</u> 17'36'34" (Film Transfer)	L032169		
125. (47)	34. CONFERENCE ROOM. <del>142-143.</del> Tk.2. 15'08'05" (Hold casket after Commander leaves it. Cut Borusa's V.O.) (Freeze frame for 3") <del>144-146.</del> Tk.3. 15'17'42" to 15'18'08"  Pick up at scrolls flaming <u>148</u> on 15'21'15"  <del>151-155.</del> 15'21'58" Cut out pause to: 15'22'12" Ends: 15'23'30"	L41280 L38330		



Page	Scene	Spool	Timing	Cumulative Timing
131.	<u>Telecine 21.</u> 17'37'02" (Film Transfer)	L032169		
136. (76)	37. TARDIS. <u>204.</u> Tk.1. 20'38'14" to 20'38'25"  Screen (Gallery only) with V.O. from scene: 20'38'40" 20'38'50"	L41270 L42420  L31119		
137.	<u>Telecine 22.A/B/C.</u> 17'40'29" (Film Transfer)	L032169		
141. (53)	38. GALLIFRAY CORRIDOR. <u>156-157B.</u> Tk.4. 15'39'25" to 15'40'11"	L41280 L38330		
143.	<u>Telecine 23A.</u> 17'42'50" (Film Transfer) <i>Top of tower</i> 16'41'17" <u>Telecine 23C.</u> 16'36'08" (Gallery only - Matt) <u>Telecine 23F.</u> 17'43'42" (Film Transfer)	L032169 L33699. L33699 L032169		
148. (82)	40. MAIN GATE. Version A. <u>212.</u> Tk.4. (Gallery only Matt) 21'59'40"  Version B. <u>213.</u> Tk.1. 20'40'07" to 20'40'14"  (Cont.)	L40770 L40780  L31119		

Page	Scene	Spool	Timing	Cumulative Timing
	<p>40. Main Gate. (Cont.)</p> <p>Version A. (Gallery only Matt)</p> <p>As panel moves: 21'59'40" L31119</p> <p>20'29'21" to</p> <p>20'29'27"</p> <p>Version B.</p> <p><u>214.</u> (with vertical wipe)</p> <p>20'40'23" to</p> <p>20'40'31"</p>			
150. (77)	<p>41. TARDIS.</p> <p><u>204A.</u></p> <p>(Gallery only) 20'39'06" L31119</p> <p><u>205.</u> 20'39'40" (V.O.) to</p> <p>20'39'50"</p>	<p>L41270</p> <p>L42420</p> <p>L31119</p>		
151. (108)	<p>42. TOWER ANTEROOM.</p> <p><u>303-310.</u></p> <p>Tk.1. 21'03'35" to</p> <p>21'04'13" (cut pause)</p> <p><u>311.</u> (Gallery only) 16'13'04" L31119</p> <p><u>312.</u> on 16'21'25" L31119</p> <p>Tk.2. 21'37'27" to</p> <p>21'40'05" L40770</p> <p>Reaction, DR./TEGAN:</p> <p>21'41'15" to</p> <p>21'41'19"</p> <p>15'55'50" L33699</p> <p>Cyber Leader falls:</p> <p>21'49'22" to</p> <p>21'49'38"</p> <p>Master reaction:</p> <p>21'41'52" to</p> <p>21'41'54"</p> <p><u>325A.-327.</u> Dr. &amp; Tegan join Master)</p> <p>22'06'52" to</p> <p>22'07'23"</p> <p><u>327A.</u> 22'09'02"</p> <p><u>328.</u></p> <p>Tk.3. 22'12'17" to 12'47"</p>	<p>L40770</p> <p>L40780</p> <p>L31119</p> <p>L31119</p> <p>L40770</p> <p>L33699</p>		



Page	Scene	Spool	Timing	Cumulative Timing
160. (55)	43. CONFERENCE ROOM. <u>158-161.</u> Tk.2. 15'46'24" to 15'47'22"  (Cut as Dr. stoops after examining picture frame.)	L41280 L38330		
	Model 17'52'03" T.I. to top of tower.  MIX:	L032169		
162. (8)	44. TOWER CORRIDOR. <u>21-22.</u> Tk.2. 15'11'42" to 15'12'22"  <u>23-24.</u> Tk.2. 15'16'17" to 'urgently'  <u>29.</u> Tk.2. 15'27'13" to 15'27'15"  CU's Companions ( <u>25</u> ) Tk.2. 15'24'47" to 15'24'52"  Resume original ( <u>26.</u> ) ( 'No, I think I should go' - 'Stop him' ) 15'17'12"  <u>29A.</u> (Dr. retreats) 15'30'37" to 15'30'42"  Resume original: 15'17'13" MIX: Empty corridor 15'17'17"	L43540 L43550		
166. (12)	45. TOWER CORRIDOR. <u>27-28.</u> Tk.2. 15'19'15" to 15'19'39"	L43540 L43550		

Page	Scene	Spool	Timing	Cumulative Timing
	<u>Telecine</u> 17'52'31"  Model shot - Pan down to centre of Tower.  MIX:	L032169		
167E. (17)	46. TOWER CORRIDOR  45. Tk.2. 16'16'00" to 16'16'48"	L43540 L43550		
	Model Shot 17'52'53" Door and cave.  MIX:	L032169		
167. (13)	45A. TOWER CORRIDOR.  30. Tk.2. 15'38'23" to 15'38'58"  31-33. Tk.4. 16'04'00" to 16'04'  34. Tk.3. 16'00'45" to 16'00'49"  35. (Resume original) to middle of 44.  MIX: 16'05'33" (Cut) (Pause)  16'05'48" to 16'06'14"	L43540 L43550		
168. (57)	47. CONFERENCE ROOM.  162-163. Tk.1. 15'51'05" to 15'51'55"	L41280 L38330		



Page	Scene	Spool	Timing	Cumulative Timing
170. (84)	<p>48. RASILLON'S TOMB.</p> <p><del>283.</del> (From 56) Tomb.</p> <p>Tk.2. 19'41'37"</p> <p>Poss. 296.</p> <p><del>Tk.1. 19'54'47"</del></p> <p>215.</p> <p>(Gallery only) L.S. Tomb &amp; Matt. <sup>12'30'00" ish.</sup></p> <p>216.</p> <p>Tk.2. 14'55'16"</p> <p>217-220.</p> <p>Tk.3.? 15'03'02"</p> <p>221.</p> <p>Tk.2. 15'05'01" to 15'05'20"</p> <p>222.</p> <p>Tk.2. 15'06'42" (identified as 1)</p> <p>223-226.</p> <p>Tk.2. 15'17'59" to 15'18'35"</p> <p>227-231.</p> <p>Tk.2. 15'20'48" to (identified as 1) 15'21'23"</p> <p>232-233C.</p> <p>Tk.2. 15'30'57" to " " " 15'31'43"</p>	<p>L40770</p> <p>L40780</p> <p>L40770</p> <p>L40780</p> <p>L33699</p> <p>L40750</p> <p>L40760</p>		
178.	<p>Telecine 25. 17'47'05"</p> <p>(Film Transfer)</p>	L032169		
179. (78)	<p>49. TARDIS.</p> <p>206. Tardis screen &amp; T/k. 20'39'30"</p> <p>(Gallery only)</p> <p>207-208.</p> <p>Tk.3. 20'42'19" to 20'42'30"</p>	<p>L31119</p> <p>L41270</p> <p>L42420</p>		

Page	Scene	Spool	Timing	Cumulative Timing
180. (59)	50/1 CONFERENCE ROOM/GAME CONTROL. <u>164-165.</u> Tk.4. 16'02'42" to 16'03'27"  <u>166.</u> Tk.2. 16'08'55" to (Idented as 1) 16'10'56"  <u>171.</u> Tk.1. 16'06'15" to 16'06'22"  <u>172.</u> Resume <u>166.</u> Tk.2.  <u>172A.</u> 16'06'42" to 16'06'44"	L41280 L38330		
184. (92)	52. RASSILON'S TOMB. <u>234-235.</u> Tk.1. 15'34'26" to 15'34'35" Cut: 15'34'45" to 15'35'01"	L40750 L40760		
185.	<u>Telecine 26.</u> 17'47'35"  (Film Transfer)	L032169		
186. (79)	53. TARDIS. <del>C.S. Rotor starts 20'45'31"</del>  <u>209.</u> Tk.2. 20'44'45" to 20'44'56"	L41270 L42420		
187. (54) (63)	54. GAME CONTROL. <u>173-178.</u> Tk.2. 16'15'13" to 16'16'29"  <u>179-180A.</u> 16'20'51"  <u>180B-</u> 16'24'42"	L41280 L38330		



Page	Scene	Spool	Timing	Cumulative Timing
189. (65)	<p>55. CONFERENCE ROOM.</p> <p><u>182.</u> 16'21'44"</p> <p><u>183.</u> 16'27'00" to 16'27'20"</p> <p><u>184.</u> Resume 182 on, till Dr. leaves shot</p> <p>Resume <u>183</u> on (Monitor, T.O. as Davison in)</p> <p>Resume 16'27'43" to 16'27'46" (Pat on monitor)</p>	<p>L41280 L38830</p> <p>L43540 L43550</p> <p>L41280 L38830</p> <p>L43540 L43550</p> <p>L43540 L43550</p>		
190. (93)	<p><u>56.</u> RASSILON'S TOMB.</p> <p><u>236.</u> Tk.1. 15'53'21" to 15'53'23"</p> <p>MIX: 15'55'09" to 15'55'12"</p> <p><u>236A.</u> 16'03'15" to 16'03'21"</p> <p><u>237-238.</u> Tk.1. 16'06'59" to 16'07'38"</p> <p><u>239.</u> Tk.2. 16'15'00" to 16'15'03"</p> <p>MIX 16'15'18" to 16'15'40"</p> <p><u>240.</u> on Tk.1. 16'18'02"</p> <p>CU Davison 16'20'12"</p> <p>Resume (240 on)... 16'18'54"</p> <p><u>246.</u> CU Richard</p> <p><u>247.</u> CU Peter</p> <p><u>246.</u> CU Pat</p> <p><u>247.</u> CU Peter</p> <p><u>246.</u> CU Jon</p> <p><u>247.</u> CU Peter</p> <p>(Cont.)</p>	<p>L40750 L40760</p>		

Page	Scene	Spool	Timing	Cumulative Timing
	56. Rassilon's Tomb. (Cont.)			
	<u>248.</u> Tk.1. 16'20'53" (Peter joins Drs.)			
	<u>246.</u> (CU Borusa) 16'20'33"			
	Resume <u>248</u> Tk.1. on to: 16'21'15"			
	<u>250.</u> Tk.2. 16'26'02" 16'26'38"			
	<u>296.</u> (Rassilon on tomb) Tk.1. 19'54'47" to 19'54'50"	L40770 L40780		
	<u>254.</u> Tk.1. 16'29'35"	L40750 L40760		
	<u>256.</u> Tk.2. 16'32'20"to 16'32'25"			
	<u>257.</u> Resume 254 on Tk.1. to: 16'31'15"			
	(19'57'08" - poss. alternative as Borusa removes Rassilon's ring).			
	<u>260.</u> (Tomb) Tk.1. 16'35'30" to 16'35'33"			
	MIX <u>261</u> at 16'39'22" (Extras)			
	<u>261A.</u> (Pan across) 16'39'44" (Run Rassilon's line 'Your place is prepared' over this shot)			
	<u>262.</u> Tk.2. 16'46'10"			
	As Borusa drops hand: <u>298.</u> 20'03'49" (Ring flies off)	L40770 L40780		
	Cont.			



Page	Scene	Spool	Timing	Cumulative Timing
	56. Rassilon's Tomb. (Cont.)			
	<u>297A.</u> (Rassilon's hand without 20'00'09" ring)	L40770 L40780		
	MIX or CUT at: 20'00'25" (Hands with ring on)			
	Resume shot <u>262.</u> at 16'46'21" (Borusa)	L40750 L40760		
	MIX to: 16'46'24" (Panel without him)			
	MIX at: 16'47'18" (Masked Borusa in panel)			
	<u>264.</u> (Four faces in panel) <del>16'48'51"</del>			
	MIX at: 16'51'12" (Voices quiet!) (Stone faces in panel)			
	<u>266.</u> (Companions move) Tk.1. 16'52'33"			
	<u>267.</u> Tk.1. 16'55'16" to 16'55'36"			
	<u>Telecine</u> Tom Baker and Lalla Ward - Frozen, move. Frozen: 20'08'40" (Gallery only)	L31119		
	<u>270.</u> (Master bound) <del>16'56'23"</del>			
	MIX at: 16'57'00" (Floor)			
	<u>271.</u> (270 on) <del>16'57'18" to</del> <del>16'57'35"</del> <del>(Poss. slow down of Rassilon's</del> <del>fade)</del>			
	<u>272.</u> Tk.4. 17'18'35" to 17'20'01"			
	Cont.			

Page	Scene	Spool	Timing	Cumulative Timing
	<p>56. Rassilon's Tomb. (Cont.)</p> <p>278. Tk.2. 17'21'12"</p> <p>281. (Temporal Fission) 18'01'48" (Tardis demat.) (Gallery only)</p> <p>Add. V.O. done at 17'22'12"</p> <p>282. Tk.1. 19'34'29"</p> <p>MIX at: 19'35'06" (Flavia and guards) (They leave frame 19'35'18" (Red glow)</p> <p>MIX 19'35'38" (More guards)</p> <p>283. Tk.2. 19'41'37"</p> <p>(Nick out Dinah's CU) to 19'41'51" to 19'42'33"</p> <p>289. Tk.3. 19'47'29" (after false start)</p> <p>291. 19'47'39" (Nick out - cutting Peter's look round at guards) to: 19'48'11"</p> <p>295A. (Matt shot) Flavia and guards walk away. 12'28'38" (Gallery only)</p>	<p>L33699</p> <p>L40770 L40780</p> <p>L33699</p>		
204. (80)	<p>57. INT. TARDIS.</p> <p>211. Tk.2. 21'55'14" to 21'55'55" (Start in late on Peter's 'Hold tight').</p>	<p>L43560 L43570</p>		
205.	<p>End Titles. 11'34'16" (Gallery only)</p>	<p>L33699</p>		



## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: SUNDAY, 13th March.

50/LDL F001Y

[illegible]



## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: 14th March 1983

50/LDL F001Y

[illegible]



## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: 15th March 1983.

50/LDL F001Y

[illegible]



## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: 17th MARCH 1983.

50/LDL F001Y

ARTIST	FIRST CALL at TC/HOTEL/LOC	COSTUME	MAKE UP	RELEASED
JON PERTWEE	07.00		08.00	11.00
PAT TROUGHTON	DIRECT TO LOC 07.00		"	13.00
NICHOLAS COURTNEY	ON THE COACH. 07.00		"	14.00 <del>13.00</del>
LIZ SLADEN	By taxi arr at 10.00. taxi at home at 08.45			17.00
PETER DAVISON	LOC at 10.00 + clean PHOTO CALL. + Naomi.		10.00 m loc	
RICHARD HURDALL	Taxi at 08.15 08.15	PHOTO CALL.		11.30
CAROL ANN FORD	08.15			11.30
BARBARA VEREHOVEN				
MARILYN STANGLSON	08.15			
POLLY TOLSON				
JOHN LEESON	13.00			17.00



## ARTISTS TIMES

FILMING FOR "DOCTOR WHO" 'The Five Doctors'

DATE: 18th March 1983.

50/LDL F001Y

[illegible]

with message



Strand/Series Title				"DOCTOR WHO"				MEMO				
Programme Title				'The Five Doctors'				Distribution		Denotes Recipient		No of Cop
Episode/ Sub. Title				6K				To:-		Room No. and Building		
Project Number		Prod. Costing Wk(s)		Channel		1		Barbara Philips		Cardiff		*
Programme Identificat'n Number		50/LDL F001Y		Studio		6		Man. Ser/Ser		404 Threshold		
Production date(s)		29th - 31st March 1983		Week(s)		13						
Filming/O.B. date(s)		5th - 18th March 1983		Week(s)		10/11						
				Room No. / Building		Tel. Extn.		Department				
Producer		JOHN NATHAN-TURNER		203		Union		Ser/Ser		File Copy		1
Director		PETER MOFFATT		210		Union		"		Date		*
Designer		MALCOLM THORNTON		457		Sc.Bl.		Design		19.3.83		

SUBJECT ARTISTS' HOURS: "DOCTOR WHO" FILMING

The following are details of artists' hours filming for the above programme in Wales

Lee Woods	7.3.83	07.30 - 17.45
	8.3.83	07.15 - 17.30
	10.3.83	07.30 - 18.00
	13.3.83	07.15 - 18.45
	14.3.83	07.15 - 18.30
	15.3.83	07.00 - 12.00
Richard Naylor	7.3.83	07.30 - 17.45
	8.3.83	07.15 - 17.30
Mark Whincup	7.3.83	07.30 - 17.45
	8.3.83	07.15 - 17.30
Gilbert Gillan	7.3.83	07.30 - 17.45
	8.3.83	07.15 - 17.30
	10.3.83	07.30 - 18.30
	11.3.83	07.15 - 14.15
	13.3.83	07.15 - 18.45
	14.3.83	07.15 - 18.30
	15.3.83	07.00 - 12.00
Emyr Morris Jones	7.3.83	07.30 - 17.45
	8.3.83	07.15 - 17.30
	9.3.83	08.00 - 18.00
	10.3.83	07.20 - 18.30
	11.3.83	07.15 - 14.25
	13.3.83	07.15 - 18.45

We would be grateful if you would make any additional payments that may be due. Many thanks.

(Jean Davis)  
Assistant to Peter Moffatt



Strand/Series Title				ARTISTS' TIME SHEET (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
"DOCTOR WHO"				Distribution		Denotes Recipient	
Programme Title 'The Five Doctors'				To:		Room No. and Building	
Episode/Sub. Title				Booking Assistant:		S.207 S.H.	
Project Number				Sheila Hodges		*	
Prod. Costing Wk(s)				Dept. Org.:		Man. Ser/Ser	
Channel				1		404 Thres.	
Programme Identificat'n Number				50/LDL F001Y		Studio	
Production date(s)				29th-31st March 1983		Week(s)	
Filming/O.B. date(s)				5th - 18th March 1983		Week(s)	
Room No. / Building				Tel. Extn.		Department	
Producer				204 Union		Ser/Ser	
Director				210 Union		"	
Designer				457 Sc.Bl.		Design	
File Copy				1		Date	
19.3.83				*			

CAMERA REHEARSAL and RECORDING (give Dates and Times):

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
PETER DAVISON	5.3.83	07.30 - 14.30	Filming		
	7.3.83	07.15 - 16.30	Filming		
	8.3.83		Travel to London		
	10.3.83		Travel to Wales		
	11.3.83	13.30 - 16.30	Filming		
	12.3.83		Travel		
JANET FIELDING	4.3.83		Travel to Wales		
	5.3.83	07.15 - 17.00	Filming		
	7.3.83	07.15 - 15.30	Filming		
	8.3.83		Travel		
	10.3.83		Travel		
	11.3.83	12.45 - 16.30	Filming		
	12.3.83		Travel		
MARK STRICKSON	4.3.83		Travel to Wales		
	5.3.83	07.15 - 14.30	Filming		
	6.3.83		Travel		
	10.3.83		Travel		
	11.3.83	13.00 - 16.30	Filming		
	12.3.83		Travel		



Strand/Series Title	"DOCTOR WHO"		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	The Five Doctors				Page No. 2
Episode/Sub. Title	6K				
Costing Number					
Programme Identificat'n Number	50/LDL F001Y				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
RICHARD HURNALL	4.3.83		Travel to Wales		
	5.3.83	10.30 - 17.00	Filming		
	7.3.83	06.45 - 12.00	Filming		
	8.3.83		Travel to London		
	17.3.83	08.15 - 11.30	Photocall		
PATRICK TROUGHTON	8.3.83	13.30 - 17.15	Photocall		
	9.3.83	07.15 - 18.00	Filming		
	10.3.83	07.15 - 18.30	Filming		
	11.3.83		Travel to London		
	17.3.83	07.00 - 13.00	Filming		
	18.3.83	09.00 - 13.00	Filming		
JON PERTWEE	12.3.83		Travel to Wales		
	13.3.83	07.00- 16.30	Filming		
	14.3.83	07.00 - 18.30	Filming		
	15.3.83	06.45 - 18.00	Filming		
	16.3.83		Travel to London		
	17.3.83	07.00 - 11.00	Photocall & film		
	18.3.83	12.00 - 17.30	Filming		
CAROLE ANN FORD	6.3.83		Travel to Wales		
	7.3.83	06.45 - 15.30	Filming		
	8.3.83		Travel to London		
	17.3.83	08.15 - 11.30	Photocall		
ANTHONY AINLEY	6.3.83		Travel to Wales		
	7.3.83	07.00 - 17.30	Filming		
	8.3.83	07.00 - 15.30	Filming		
	9.3.83		Travel to London		
	13.3.83		Travel to Wales		
	14.3.83	10.30 - 19.00	Filming		
	15.3.83	07.15 - 18.00	Filming		
	16.3.83		Travel		



Strand/Series Title	<b>"DOCTOR WHO"</b>		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	<b>'The Five Doctors'</b>				Page No. <b>3</b>
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Project Number					
Programme Identification Number	<b>50/LDL F001Y</b>				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound., Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
NICHOLAS COURTNEY	8.3.83	09.00 - 17.15	Travel & photocall		
	9.3.83	07.30 - 18.00	Filming		
	10.3.83	07.00 - 18.30	Filming		
	11.3.83		Travel to London		
	17.3.83	07.00 - 14.00	Filming		
	18.3.83	09.00 - 13.00	Filming		
ELISABETH SLADEN	12.3.83		Travel to Wales		
	13.3.83	07.00 - 16.30	Filming		
	14.3.83	07.00 - 18.30	Filming		
	15.3.83	06.30 - 18.00	Filming		
	16.3.83		Travel to London		
	17.3.83	08.45 - 17.00	Filming		
	18.3.83	12.00 - 17.30	Filming		
DAVID BANKS	6.3.83		Travel to Wales		
	7.3.83	07.30 - 17.45	Filming		
	8.3.83	07.15 - 17.30	Filming		
	10.3.83	07.15 - 18.30	Filming		
	11.3.83	07.15 - 14.15	Filming		
	13.3.83	07.15 - 18.45	Filming		
	14.3.83	07.15 - 18.30	Filming		
	15.3.83	07.00 - 12.00	Filming		
	16.3.83		Travel to London		
MARK HARDY	6.3.83		<del>***</del> Travel to Wales		
	7.3.83	07.30 - 17.45	Filming		
	8.3.83	07.15 - 17.30	Filming		
	10.3.83	07.15 - 18.30	Filming		
	11.3.83	07.15 - 14.15	Filming		
	13.3.83	07.15 - 18.45	Filming		
	14.3.83	07.15 - 18.30	Filming		
	15.3.83	07.00 - 12.00	Filming		
	16.3.83		Travel to London		



Strand/Series Title	"DOCTOR WHO"		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	The Five Doctors				Page No. 4
Episode/Sub. Title	6K				
Project Number					
Programme Identificat'n Number	50/LDL F001Y				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
WILLIAM KENTON	6.3.83		Travel to Wales		
	7.3.83	07.30 - 17.45	Filming		
	8.3.83	07.15 - 17.30	Filming		
	10.3.83	07.15 - 18.30	Filming		
	11.3.83	07.15 - 14.15	Filming		
	13.3.83	07.15 - 18.45	Filming		
	14.3.83	07.15 - 19.00	Filming		
	15.3.83	07.00 - 12.00	Filming		
	16.3.83		Travel		
KEITH HODIAK	9.3.83	11.00 - 19.30	Travel & fitting		
	10.3.83	07.15 - 18.30	Filming		
	11.3.83	07.15 - 14.15	Filming		
	13.3.83	07.15 - 18.45	Filming		
	14.3.83		Travel to London		
STUART FELL	9.3.83		Travel to Wales		
	10.3.83	07.00 - 18.30	Filming		
	11.3.83	07.15 - 14.15	Filming		
	13.3.83	17.15 - 18.45	Filming		
	14.3.83	07.15 - 18.30	Filming		
	15.3.83		Travel to London		
JOHN LEESON	17.3.83	13.00 - 17.00	Filming		
DAVID SAVILE	18.3.83	08.45 - 13.00	Filming		
RAY FLOAT	18.3.83	08.45 - 13.00	Filming		



"DOCTOR WHO" - 'The Five Doctors': Rehearsal hours.

	19.3.83	21.3.83	22.3.83	23.3.83	24.3.83	25.3.83	26.3.83	28.3.83
P. Davison	1100-1715	1045-1500	1040-1500	1030-1710	1150-1630	1145-1715	1100-1300	1000-1600
J. Fielding	1100-1700	1125-1745	1030-1500	1030-1640	1115-1615	1145-1715	1100-1300	1000-1600
M. Strickson	1100-1700	1030-1215	1100-1500	1030-1515	1145-1615	1145-1715	1100-1300	1000-1600
A. Ainley	1145-1545	1140-1745	1030-1640	1500-1640	1145-1545	1115-1700	1100-1300	1000-1600
R. Hurndall	1210-1700	1125-1745	1030-1600	1030-1640	1115-1545	1030-1700	1100-1300	1000-1600
C.A. Ford	1210-1700	1030-1215	1100-1600	1030-1515	1145-1545	1030-1630	1100-1300	1000-1600
P. Latham	1030-1715	1045-1500	1040-1640	1140-1710	1150-1630	1045-1630	1100-1300	1000-1600
P. Jerricho	1145-1715	1045-1145	1500-1640	1140-1500		1045-1400	1100-1300	1000-1600
D. Sheridan	1145-1715	1045-1200	1100-1640	1200-1600	1400-1600	1115-1645	1100-1300	1000-1600
S. Blake		1045-1200		1200-1600		1215-1400	1100-1300	1000-1600
J. Tallents		1045-1430	1100-1530	1200-1600	1400-1615	1115-1645	1100-1300	1000-1600
D. Banks		1140-1300		1500-1640		1330-1700	1200-1300	1000-1600
M. Hardy		1140-1300		1500-1640		1330-1700	1200-1300	1000-1600
J. Pertwee		1350-1745	1030-1230		1030-1545	1430-1630	1200-1300	1000-1600



[illegible]



21st March 1983.

John Scott Martin Esq.,

Dear Mr. Martin,

I enclose a script of the "Doctor Who" 'special', in which we would like you to be the Dalek operator again.

We shall be rehearsing in the BBC's rehearsal block in Victoria Road, and I gather your first call will be 25th of this month.

We look forward to seeing you then.

Yours sincerely,

*Jean Davis*

(Jean Davis)

Assistant to Peter Moffatt

# BBC TV Property & Drape Requirements

From Director PETER MOFFATT  
Room No. 210 UNION HOUSE Extn.

to Manager Scenic Properties Buyers

Production DR. WHO - "The Five Doctors" Filming O.B. Date

Designer MALCOLM THORNTON Extn. Setting Date

Scenic Properties Buyer Robert Fleming Extn. Studio Reh

Room No.

V.T.R.  
29-31.3.83

Project No.  
50/LDL F001Y

Ealing.

Location/Country

Studio

T.C.6

File C/F

Paper Colour

Copies to

Director (3)  
Designer  
Scenery Manager  
Scenic Prop. Buyer  
Man. Props (O&S) (5)  
Petty Cash  
Booking Clerk  
Designer Est.  
Film Op. Sup. Est.  
Armourers

Night Manager  
(Scenic Servicing)  
Hired/Movement (2)

Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due

16-3-83

Date Recd.

22-3-83

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

## DESIGNERS DRESSING PROPS

### CAPITOL CONFERENCE ROOM ONCE

- H- 501. 4 off throne armchairs Newmans
- H- 502. 1 off oval conference table 7' long Superhive
- H- 503. 1 set maroon velvet drapes Old Times
- H- 504. assorted table dressing s/Hive Two
- H- 505. assorted small dressing
- H- 506. 1 harp M. Placquet
- H- 507. 1 pedestal for harp Giltspur
- H- 508. 1 foreground piece
- H- 509. assorted dressing for walls - transmat cubicle
- H- 510. statues
- H- 511. display units - chrome or brass Camden
- H- 512. exotic greenery/ferns Greenery
- H- 513. pots or stands for greenery

### CAPITOL CORRIDORS ONCE

- H- 514. 1 fully prac fountain & circulation pump
- H- 515. assorted exotic greenery - bonsai trees, reeds, ferns, water plant Greenery
- H- 516. pebbles
- H- 517. rocks
- H- 518. stones/crystals Farley
- H- 519. 4 chrome display stands or shelves Camden
- H- 520. assorted exotic small dressing for shelves
- H- 521. statues
- H- 522. plinths or pedestals
- H- 523. assorted drapes
- H- 524. assorted wall dressing

### GAME CONTROL ONCE

- H- 525. 7 off matching lamps or statues to sit on cols.

ECE. pp SEJ 21.3.83 Cont/.....



# BBC TV Property & Drapery Requirements

CONTINUATION SHEET

Page No. ....2.....

er No.

H T/C

Production

DR WHO

V.T.R.

29-31.3.83

## GAME CONTROL CONT...

- |   |      |                                    |                              |
|---|------|------------------------------------|------------------------------|
| H | 526. | selection of F/Prac control panels | } for backing } Trading Post |
| H | 527. | assorted trunking and ducting      |                              |
| H | 528. | control units                      |                              |
| H | 529. | assorted wiring and cabling        |                              |
| H | 530. | selection of dark drapes           | 303 linen                    |

## DARK TOWER CORRIDORS ONCE

- |   |      |   |       |
|---|------|---|-------|
| H | 531. | 6 flambeaux inc. 2 off ex Wales/TFS filming |       |
| H | 532. | wall dressing - armour or exotic panels     | Barty |
| H | 533. | statues on plinths                          |       |
| H | 534. | selection of dark drapes                    |       |
| P | 535. | blue be <del>tex</del>                      |       |
| P | 536. | dark peat                                   |       |

## RASSILONS TOMB ONCE

- |   |      |   |  |
|---|------|---|--|
| H | 537. | 6 flambeaux retained from Day(1) ex Tower Corridors           |  |
| H | 538. | assorted soft dressing for top of tomb                        |  |
| H | 539. | assorted dark cushions & soft dressing                        |  |
| H | 540. | wall dressing for transmat booth - ex Conference Room Day (2) |  |
| H | 541. | wall dressing - exotic panels                                 |  |
| H | 542. | assorted thick ropes, tassels to swag in b/grd                |  |
| H | 543. | statues on pedestals  |  |

## TARDIS CONSOLE

- |     |      |                               |           |
|-----|------|-------------------------------|-----------|
| T/C | 544. | 1 hatstand - dark bentwood    | no 2      |
| H   | 545. | 3 off stools                  |           |
| H   | 546. | 1 off table                   | Superhive |
| H   | 547. | 3 off single chairs or stools | Superhive |
| T/C | 548. | 3 control panels              | HBS       |
| T/C | 549. | 2 silver grilles              | HBS       |
| T/C | 550. | 4 ast. sized mirror pyramids  | labelled  |

Robert Fleming  
23/3/83

ECE.



Strand/Series Title <b>"DOCTOR WHO"</b>				<b>MEMO</b>				
Programme Title <b>'The Five Doctors'</b>								
Episode/Sub. Title <b>6K</b>				Distribution To:-		Denotes Recipient Room No. and Building		No of Cop ✓
Project Number		Prod. Costing Wk(s)	Channel	Studio Mgmt.				
Programme Identificat'n Number		50/LDL F001Y		Studio	6			
Production date(s)		29th March 1983 30th March 1983 31st March 1983		Week(s)	13			
Filming/O.B. date(s)				Week(s)				
Producer Director Designer		JOHN NATHAN-TURNER PETER MOFFATT		Room No. / Building	204 Union 210 "	Tel. Extn.	Department Ser/Ser "	File Copy Date 22.3.83

SUBJECT STUDIO DRESSING ROOMS

Herewith our requirements for the above recording. Please let us know if there are any problems.

Tuesday, 29th March 1983 (\* = Star if possible)

- |                                       |                                       |
|---------------------------------------|---------------------------------------|
| 1. PETER DAVISON*                     | 2. RICHARD HURNDALL*                  |
| 3. PATRICK TROUGHTON*                 | 4. JON PERTWEE*                       |
| 5. DINAH SHERIDAN*                    | 6. PHILIP LATHAM*                     |
| 7. JANET FIELDING                     | 8. ANTHONY AINLEY                     |
| 9. ELISABETH SLADEN                   | 10. MARK STRICKSON                    |
| 11. NICHOLAS COURTNEY <i>210 Tues</i> | 12. FRAZER HINES                      |
| 13. CAROL ANN FORD                    | 14. WENDY PADBURY                     |
| 15. PAUL JERRICHO                     | 16. CAROLINE JOHN                     |
| 17. RICHARD FRANKLIN                  | 18. STEPHEN MEREDITH<br>JOHN TALLENTS |

+ a crowd room for 3 male walk-ons

.....

Wednesday, 30th March 1983.

- |                      |                                      |
|----------------------|--------------------------------------|
| 1. PETER DAVISON*    | 2. PATRICK TROUGHTON*                |
| 3. RICHARD HURNDALL* | 4. PHILIP LATHAM*                    |
| 5. DINAH SHERIDAN*   | 6. JANET FIELDING*                   |
| 7. MARK STRICKSON    | 8. CAROL ANN FORD                    |
| 9. PAUL JERRICHO     | 10. STUART BLAKE                     |
| 11. JOHN TALLENTS    | 12. ROY SKELTON<br>JOHN SCOTT MARTIN |

+ a crowd room for 1 male walk-on.



Strand/Series Title		"DOCTOR WHO"		MEMO				
Programme Title		'The Five Doctors'						
Episode/Sub. Title		6K		Distribution To:-		Denotes Recipient Room No. and Building		No of Cop
Project Number		Prod. Costing Wk(s)	Channel					
Programme Identificat'n Number		50/LDL F001Y		Studio				
Production date(s)				Week(s)				
Filming/O.B. date(s)				Week(s)				
Producer				Room No. / Building	Tel. Extn.	Department	File Copy	
Director							Date	
Designer							1	

SUBJECT

- 2 -

Thursday, 31st March 1983.

- |                               |                      |
|-------------------------------|----------------------|
| 1. PETER DAVISON*             | 2. JON PERTWEE*      |
| 3. PATRICK TROUGHTON*         | 4. RICHARD HURNDALL* |
| 5. PHILIP LATHAM*             | 6* DINAH SHERIDAN*   |
| 7. NICHOLAS COURTNEY*         | 8. ANTHONY AINLEY*   |
| 9. RICHARD MATTHEWS           | 10. JANET FIELDING   |
| 11. ELISABETH SLADEN          | 12. CAROLE ANN FORD  |
| 13. MARK STRICKSON            | 14. JOHN TALLENTS    |
| 15. MARK HARDY<br>DAVID BANKS |                      |

+ a crowd room for 10 male walk-ons.

Many thanks.



Strand/Series Title				"DOCTOR WHO"				STUDIO INFORMATION				
Programme Title				'The Five Doctors'				Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title				6K				Thro:		Room No. and Building		
Project Number		Prod. Costing Wk(s)		Channel		1		House Manager				2
Programme Identificat'n Number		50/LDL FO01Y		Studio		6		To:-		Tel. Centre Lime Grove T.F.S.		OR OR 1
Production date(s)		29.3.83 30.3.83 31.3.83		Week(s)		13		Senior Fireman		114 Bentinck House		1
Filming/O.B. date(s)				Week(s)				Asst.(Co-Ord) S.M.Tel.		4044 T.C.		1
								Floor Manager		4023 T.C.		1
Producer		JOHN NATHAN-TURNER		204		Union		Tel. Extn.		Department		File Copy
Director		PETER MOFFATT		210		"				Ser/Ser		Date
Designer		MALCOLM THORNTON		457		So.Bl.						22.3.83

ARE VISUAL EFFECTS DEPARTMENT BEING CONTACTED?  
HAVE ARMOURERS BEEN CONSULTED ON b)?  
This form may be used for Ealing T.F.S. Please indicate whether each item is for studio or filming purposes.

Details of:-

a) Fire Hazards (including vehicles):  
Studio/Filming  
XXXXX  
Dalek to explode  
Papers to burn  
Lamps (flambeau)

b) Firearms and Weapons:  
Studio / Filming

c) Chemicals  
Studio / Filming

d) Gas and Water:  
Studio / Filming  
fully practical fountain

e) Animals:  
Studio / Filming

f) Special Equipment and Machinery for demonstration:  
Studio / Filming  
(if heavy or large, indicate weight and dimensions)

g) Audience: Category and Number:  
Studio / Filming

h) Other information (e.g. Disabled Contributors / Dangerous Action):  
Studio / Filming

YES/NO  
YES/NO  
XX

House Managers	
Premises	Address
Tel. Centre	1271 T.C.
Lime Grove	SA6 LGS
T.F.S.	M104K.A.
Alexandra Palace	TG011AP.

Insert the relevant address in the distribution box.

DANGEROUS SUBSTANCES (e.g. Poisons, Lasers, Radio Active Materials, Germs etc.) require special permission of H.S.M. Tel. to whom the Producer or person having editorial responsibility for the programme must submit a special pro forma and receive permission before initiating any action (see Safety Regulations)



# BBC tv Property & Drape Requirements

From Director PETER MOFFATT

Room No. 210 Union House Extn.

To Manager Scenic Properties Buyers

Production DR WHO SPECIAL

Designer MALCOLM THORNTON

Scenic Properties Buyer  
ROBERT FLEMING

Reh. Room No. 501 N. Acton Ext. 4068

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Project No.  
50/LDL F 001Y

Ealing.

Location/Country

Studio T.C.6

File C/F

Paper Colour W

## Copies to

Director (3)  
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Scenery Manager  
Scenic Prop. Buyer  
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Designer Eal.  
Film Op. Sup. Eal.  
Armourers

Night Manager  
(Scenic Servicing)  
Hired/Movement

## Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due

16-3-83

Date Recd.

23-3-83

## STUDIO ACTION PROP LIST

(GALLIFREYAN PERIOD)

May I please have the following in T.C.6 on TUESDAY, 29 March 1983  
at 09.00 am.

### Int. Tardis

- |   |     |   |
|---|-----|---|
| H | 1.  | 1 Fruit Bowl  |
| H | 2.  | 6 large plates  |
| H | 3.  | 6 side plates   |
| H | 4.  | 6 glasses   |
| P | 5.  | 6 safety pins (assorted sizes)  |
| P | 6.  | 3 bandages (long enough to bind an ankle)                                   |
| P | 7.  | 3 crepe bandages (ditto) - these might not be necessary, I'll let you know. |
| P | 8.  | Food & drink - see separate list.   |
| H | 9.  | 6 sets of cutlery   |
|   | 10. |   |

### Int. Gallifreyan Corridor/Conference Room/GAME CONTROL

- |          |      |   |
|----------|------|---|
| H        | 11.  | Metal Casket bearing the Seal of Rassilon - Vis FX will supply scroll |
| H        | 12.  | The Harp of Rassilon - with the inscription -                         |
| Designer | 13.  | The Picture of Rassilon   |
| H        | 14.  | Croupier's Rake (Gallifreyan!!)                                       |
| H        | 15.  | 3' Gallifreyan walking stick for Borusa                               |
| P        | 15A. | 1 magnifying glass.   |

Cont.....



# BBC TV Property & Drape Requirements

From Director PETER MOFFATT

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

DR. WHO SPECIAL

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)  
Designer  
Scenery Manager  
Scenic Prop. Buyer  
Man. Props (O&S) (5)  
Petty Cash  
Booking Clerk  
Designer Eal.  
Film Op. Sup. Eal.  
Armourers

Night Manager  
(Scenic Servicing)  
Hired/Movement (2)

Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due

Date Recd.

## STUDIO ACTION PROP LIST (CONT)

Page 2.....

### Int. Checkerboard Set

P—

16. 5 non-slide hexagonal coins/tokens

### Int. Massive Doors

P—

17. Bell push ? (liaise with designer)

### Int. Rassilon's Tomb

P—

18. 1 Rope to bind the Master's hands

19.

### Int. Tower Corridors

(H) —

20. 1 Flaming Flambeau - ex filming

(H) —

21. 1 Flambeau ~~xxx~~ stand - ex filming

tlc

22. 1 yellow duster

tlc

23. 1 bottle of each of the following food colourings,  
blue, green, orange, red, yellow.

Cont.....



# BBC tv Property & Drape Requirements

From Director PETER MOFFATT

Room No.

Extn.

To Manager Scenic Properties Buyers

Production

Filming O.B. Date

Designer

Extn.

Setting Date

Scenic Properties Buyer

Extn.

Studio Reh.

Reh. Room No.

V.T.R.

Project No.

Ealing.

Location/Country

Studio

File

Paper Colour

Copies to

Director (3)  
Designer  
Scenery Manager  
Scenic Prop. Buyer  
Man. Props (O&S) (5)  
Petty Cash  
Booking Clerk  
Designer Eal.  
Film Op. Sup. Eal.  
Armourers

Night Manager  
(Scenic Servicing)  
Hired/Movement (2)

Memos to

T.O.M.  
Catering  
Sound Maintenance  
H/Engineers  
H/Electricians

Date Due

Order No.

H

T/C

ZERO DELIVERY COLLECTION DATE .....

Date Recd.

## STUDIO ACTION PROP LIST (CONT)

Page 3.....

### OUT OF VISION

- |          |     |  |
|----------|-----|--|
| T/C      | 22. | 1 <del>box</del> broom                   |
| T/C      | 23. | 1 4' x 2' table - large oak no. 50 ✓     |
| T/C      | 24. | 1 dustpan & brush                        |
| T/C      | 25. | 1 pkt. of J-cloths                       |
| T/C      | 26. | 1 bottle of washing up liquid            |
| T/C      | 27. | 6 tea towels                             |
| T/C      | 28. | 1 reel of 1" double-sided                |
| H        | 29. | 1 fp fridge                              |
| PLC      | 30. | 1 can of furniture polish                |
| T/C      | 31. | 6 boxes of matches                       |
| PLC      | 32. | 1 jar of "Gold Blend"                    |
| T/C      | 33. | 1 pkt. of T-bags                         |
| T/C      | 34. | Small pkt. of white sugar                |
| CATERING | 35. | 2 pints of milk delivered daily at 09.00 |
| PLC      | 36. | 1 Sharp knife                            |
| P        | 37. | 12 Cyberbags (large ones please)         |

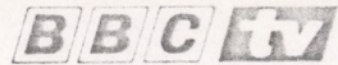
*Robert Fleming*  
23/3/83

(FOOD & DRINK LIST WILL FOLLOW SHORTLY)

Thanks

*Paulie Seaper (AFM)*





BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ  
TELEPHONE TELEX  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

24th March 1983.

Dolwreiddiog,  
Llanbedr,  
Gwynedd.

Dear

Thank you and your wife for all of your help during our filming last week. We had a very good day - and it was just as well. On Wednesday, when we'd finished, it poured all day.

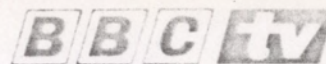
I shall write and let you know when the programme is transmitted, probably at some point in November.

Best wishes.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who".





BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ  
TELEPHONE TELEX  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

24th March 1983.

Dear

We had a very successful day at Cwm Bychan last week, filming along the road by the lake near the waterfall, as well as alongside Dolwreiddiog. The weather was clement, and the film looks very good.

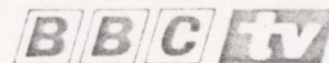
When transmission is finalised, I shall write and let you know, but this should be at some point in November.

Thank you and your wife for being so helpful to us - and I hope I have the opportunity of visiting the valley again in the future. It is a marvellous place.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who"





BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ  
TELEPHONE TELELEX  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

24th March 1983.

Director of Public Relations (R.A.F.),  
Ministry of Defence,  
Main Building,  
Whitehall,  
London SW1A 2HB.

Your ref: D/DPR/307/1/1

Dear Flight Lieutenant,

We would like to thank you for your assistance with our filming for "Doctor Who" in Wales over the last two weeks, and would be most grateful if you could pass on our thanks to Air Traffic, who were most helpful and considerate.

Thank you again.

Yours sincerely,

(Jeremy Silberston)  
Production Manager, "Doctor Who".





BRITISH BROADCASTING CORPORATION

TELEVISION CENTRE WOOD LANE LONDON W12 7RJ

TELEPHONE

TELEX

TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

24th March 1983.

Plas Y Bryn,  
Wynne Road,  
Blaenau Ffestiniog,  
Gwynedd.

Dear

We would like to thank you very much for all your help in the preparation and filming of "The Five Doctors" in Wales.

We are rehearsing for the studio interiors now, and meanwhile the rough editing has begun. It all looks suitably atmospheric, and Peter is very pleased with the results. John Baker, our cameraman, has a week off now, and is no doubt trying to make his hearth!

I hope we can see you next week at the studio, but if not, I'll be writing later in the year when the transmission date is finalised.

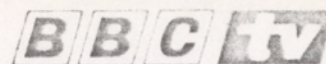
Thank you again, best wishes to you and your wife.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".





BRITISH BROADCASTING CORPORATION  
TELEVISION CENTRE WOOD LANE LONDON W12 7RJ  
TELEPHONE TELEEX  
TELEGRAMS AND CABLES: TELECASTS LONDON TELEX

24th March 1983.

Plasbrondanw,  
Llanfrothen,  
Penrhyndeudraeth,  
Gwynedd.

Dear

We have now safely finished our filming in Snowdonia, and are all back in London rehearsing for the studio interiors. Our second visit to the Tower was successful, and the film was processed without further incident.

Thank you very much for being so helpful to us, and I was pleased to be able to meet you when in Wales.

I shall let you know when the programme will be transmitted, probably some time in November.

Thank you again.

Yours sincerely,

(Jeremy Silberston)

Production Manager, "Doctor Who".



From: June Collins, Production Associate, Dr. Who

Room No. &  
Building:

203 U.H.

Tel.  
Ext.:

date:

25.3.83

Subject: BESSIE

To: Terry Sampson

cc. Dennis Faux  
John Nathan-Turner

---

Just a memo to say how pleased and grateful I am to hear from John that you have agreed that we, as a production, pay the first £250 for the refurbishment of Bessie and that you will pay for the rest. I have told Dennis of this so he will be charging £250 against our project number and doubtless be in touch with you about the rest.

Very many thanks.

June

Strand/Series Title		"DOCTOR WHO"		<b>ARTISTS' STUDIO CALL SHEET</b>			
Programme Title		'The Five Doctors'		Distribution		Denotes Recipient	
Episode/Sub. Title		6K		To:		Room No. and Building	
Project Number		Prod. Costing Wk(s)		Chagnel		Chris	
Programme Identificat'n Number		50/LDL F001Y		Studio		6	
Production date(s)		29th March 1983 30th March 1983 31st March 1983		Week(s)		13	
Filming/O.B. date(s)				Week(s)			
Producer		JOHN NATHAN-TURNER		Room No. / Building		Tel. Extn.	
Director		PETER MOFFATT		204 Union		3667	
Designer		MALCOLM THORNTON		210 "		4139	
				457 Sc.Bl.		5037	
				Department		Ser/Ser	
						"	
				Design		File Copy	
						Date	
						28.3.83	

ARTISTS	DATE: 29.3.83				DATE: 30.3.83			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
PETER DAVISON	12.15	12.45	22.00	22.30	9.15	10.30	22.00	22.30
RICHARD HURNDALL	11.00	11.45	22.00	22.30	11.15	12.00	20.30	21.00
JON PERTWEE	10.00	11.00	15.30	16.00				
PATRICK TROUGHTON	10.00	11.15	17.00	17.30				
ANTHONY AINLEY	11.00	11.45	20.00	20.30				
JANET FIELDING	10.45	11.45	22.00	22.30		19.30	22.00	22.30
MARK STRICKSON	11.30	12.45	22.00	22.30		16.00	22.00	22.30
PHILIP LATHAM	10.30	11.00	21.45	22.15	10.00	10.30	16.30	17.00
DINAH SHERIDAN	10.15	12.00	21.45	22.15	9.00	10.30	15.45	16.15
ELISABETH SLADEN	10.00	11.00	15.30	16.00				
CAROLE ANN FORD	11.00	12.45	22.00	22.30		12.30	23.00	23.30
NICHOLAS COURTNEY	10.30	11.15	16.15	16.45				
PAUL JERRICHO	11.30	12.00	21.45	22.15	10.00	10.30	15.30	16.00
(DAVID BANKS)								
(MARK HARDY)								
STUART BLAKE					10.00	10.30	15.30	16.00
(RICHARD MATHEWS)								
STEPHEN MEREDITH	12.30		21.15	21.45				
JOHN TALLENTS	10.45	11.45	20.45	21.15	10.00	10.30	16.00	16.30
ROY SKELTON						12.00	20.30	



[illegible]



Strand/Series Title		"DOCTOR WHO"		ARTISTS' STUDIO CALL SHEET				
Programme Title		'The Five Doctors'		Distribution		Denotes Recipient		No of Cop
Episode/ Sub. Title		6K		To:		Room No. and Building		
Project Number		Prod. Costing Wk(s)		Chagnel		* 1		
Programme Identificat'n Number		50/LDL F001Y		Studio				
Production date(s)				Week(s)				
Filming/O.B. date(s)				Week(s)				
Producer				Room No. / Building		Tel. Extn.		Department
Director								File Copy
Designer								Date *

ARTISTS	DATE: 31.3.83				DATE:			
	Costume or Make-Up call	Studio call	RELEASE		Costume or Make-Up call	Studio call	RELEASE	
			Instruction	Action			Instruction	Action
PETER DAVISON	11.00	11.30	20.00	20.30				
RICHARD HURNDALL	9.45	10.30	22.15	22.45				
JON PERTWEE	9.30	10.30	17.30	18.00				
PATRICK TROUGHTON	9.00	10.30	17.30	18.00				
ANTHONY AINLEY	9.30	10.30	22.15	22.45				
JANET FIELDING	9.30	10.30	22.15	22.45				
MARK STRICKSON	10.30	11.30	20.00	20.30				
PHILIP LATHAM	11.00	11.30	20.15	20.45				
DINAH SHERIDAN	10.30	12.00	20.00	20.30				
ELISABETH SLADEN	9.00	10.30	17.30	18.00				
CAROLE ANN FORD	10.30	11.30	17.30	18.00				
NICHOLAS COURTNEY	9.45	10.30	17.30	18.00				
RICHARD MATTHEWS	10.00	11.30	20.15	20.45				
DAVID BANKS		14.00	22.15	22.45				
MARK HARDY		14.00	22.15	22.45				
JOHN TALLENTS		11.00	20.00	20.30				



[illegible]



"DOCTOR WHO"

'The Five Doctors'

STUDIO RECORDING ORDER

29th March 1983

Page	Scene	Shots	Cams/Booms	Cast
5. (1)	2. INT. GAME CONTROL The Hartnell Doctor is seen on a screen.	5	1A	BORUSA Hartnell Dr. 8"
	TAPE STOP			
9. (2)	3. INT. GAME CONTROL. The Hartnell Doctor chessman is put on the map. (Run-on after shot 3)	2 - 6  25"	1A 5A  13"	BORUSA   25"
	TAPE RUN			
18. (3)	4. INT. GAME CONTROL. The captures pieces are put on the map.	7 - 10  49"	1A 5A  24"	BORUSA   49"
	TAPE RUN			
23. (4)	5. INT. GAME CONTROL. The Pertwee Doctor piece is placed on the board.	11 - 14  1'05"	1A 5A  16"	BORUSA   1'05"
	TAPE RUN			
29 (5)	6. INT. GAME CONTROL. The Baker Doctor and Romana do not 'transfer' (Run after 15)	15 - 16  1'16"	1A   11"	BORUSA Baker Dr. Romana 1'16"
	TAPE RUN			
32. (6)	8. INT. GAME CONTROL. Sarah's piece goes on the board.	17 - 18  1'25"	1A 5A  9"	BORUSA   1'25"
	TAPE RUN			



Page	Scene	Shots	Cams/Booms	Cast
36. (7)	10. INT. GAME CONTROL. The Doctor, Tegan and Turlough go on the board.	19 - 20  1'40	1A 5A  15"	BORUSA   1'40
	TAPE STOP			
162. (8)	44. INT. TOWER CORRIDOR. UPPER LEVEL. The Pertwee Dr. is haunted by phantoms of Liz and Yates. (Run after 22, stop after 28)	21 - 29  3'04"	1B 3A/B/C 2A/B/C  1'24	SARAH PERTWEE DR. YATES LIZ  28'30
	TAPE STOP			
			Close swinger Strike floater	
167. (12)	45. INT. TOWER CORRIDOR. LOWER LEVEL. The Pertwee Dr. rejoins Sarah.	30  3'25"	3B 4A  21"	SARAH PERTWEE DR.  28'51
	TAPE STOP			
167a (13)	45A. INT. TOWER CORRIDOR LOWER LEVEL. They meet Jamie and Zoe. The Troughton Dr. realises they are illusions.	31 - 44A  5'39"	4A/B 2D 3D  2'14"	TROUGHTON DR. BRIGADIER ZOE JAMIE  3'54
	TAPE STOP			
			Set in floater	
167e (17)	46. INT. TOWER CORRIDOR. MIDDLE LEVEL The Master follows the Hartnell Dr. & Tegan	45  6'25 <del>6'35</del>	2D  46"	TEGAN HARTNELL DR. THE MASTER  4'40
	TAPE STOP			



Page	Scene	Shots	Cams/Booms	Cast
38. (18)	12. INT. GALLIFRAY CORRIDOR. Borusa heads for the Conference Room.	46 - 47	4C 3E	BORUSA GUARD 2 Time Lords Guard
39. (19)	13. INT. GALLIFRAY CAPITAL CONFERENCE ROOM. The Master is summoned to help.	48 - 63  8'25	1C 3F 5B  2'00	BORUSA FLAVIA CASTELLAN MASTER  6'40
TAPE RUN				
47. (23)	15. INT. CONFERENCE ROOM. The situation is explained to the Master.	64 - 83  9'53	4D 3F 1C 5B  1'28	BORUSA FLAVIA CASTELLAN MASTER  8'08
TAPE STOP Strike f.g. table & chairs				
71. (26)	21. INT. CONFERENCE ROOM. The Master is given the Seal of High Council, and leaves on his mission.	84 - 94  10'52	3F 1C 5B  59'	BORUSA FLAVIA CASTELLAN MASTER  9'07
TAPE STOP Reset table and chairs				
67. (28)	20. INT. TARDIS CONSOLE. Hartnell Dr. arrives and helps the Doctor to recover.	95 - 109  12'36	2E/F 4E 3G  1'44	DOCTOR TEGAN HARTNELL DR. TURLOUGH SUSAN  10'51
TAPE STOP Set in f.g. chairs & table				
76. (32)	22. INT. TARDIS CONSOLE. The Doctor plans to enter the Tower	110 - 117  13'15	2E 4F 3H  39'	DOCTOR TEGAN HARTNELL DR. TEGAN SUSAN  11'30
TAPE RUN				



Page	Scene	Shots	Cams/Booms	Cast
85. (35)	23. INT. TARDIS CONSOLE. The Hartnell Dr. thinks the Doctor should wait for the others.	118 13'32"	2F 17"	DOCTOR HARTNELL DR. SUSAN TEGAN TURLOUGH 11'47"
TAPE RUN				
87. (36)	24. INT. CONFERENCE ROOM. The Technician cannot release the Baker Dr. and Romana	119 - 120 13'57"	1C 25"	BORUSA TECHNICIAN CASTELLAN GUARD Baker Dr. Romana Guard 12'12"
TAPE STOP				
90. (37)	25. INT. TARDIS CONSOLE. The girls want to come too.	121 - 124 14'31"	2F 4E 3G 34"	DOCTOR HARTNELL DR. TURLOUGH TEGAN SUSAN 12'46"
TAPE STOP				
93. (38)	26. INT. TARDIS CONSOLE. Two more Doctors appear on the scanner.	125 - 128 14'48"	2F 3J (1) 17"	HARTNELL DR. TURLOUGH 13'03"
TAPE STOP				
102. (39)	27. INT. CONFERENCE ROOM. The Castellán preapres to retrieve the Master	129 15'01"	1C 13"	CASTELLAN BORUSA FLAVIA 13'16"
TAPE STOP				
104. (40)	28. INT. CONFERENCE ROOM. The Doctor steps out of the Transmat booth.	130 - 133 15'17"	1C 5C 16"	BORUSA FLAVIA CASTELLAN DOCTOR 13'32"
TAPE RUN				



Page	Scene	Shots	Cams/Booms	Cast
106. (41)	29. INT. TARDIS CONSOLE. The Hartnell Dr. and Tegan prepare to set out.	134  15'46"	3J (1)  29"	HARTNELL DR. TURLOUGH TEGAN SUSAN  14'01
	TAPE STOP			



30th March 1983.

Page	Scene	Shots	Cams/Booms	Cast
108. (43)	30. INT. CONFERENCE ROOM. The Doctor says a Time Lord must be behind the Game. Borusa accuses the Castellan. (Run after 140)	135 - 141  17'31	3G 1D 5D  1'45"	DOCTOR BORUSA FLAVIA COMMANDER CASTELLAN GUARD Guard 15'46
TAPE RUN				
125. (47)	34. INT. CONFERENCE ROOM. The Black Scrolls are found in the Castellan's room. He is lead away for questioning and there is a commotion outside. (Run after 147)	142 - 151	3G/H 1D	DOCTOR BORUSA FLAVIA CASTELLAN COMMANDER GUARD Guard
128. (50)	35. INT. CORRIDOR. The Castellan has been killed.	152.	4G	CASTELLAN DOCTOR COMMANDER GUARD Guard
129. (51)	36. INT. CONFERENCE ROOM. Borusa will not allow the Doctor to return to the others.	153 - 155  19'42"	3H 1D 5D  2'11"	DOCTOR BORUSA FLAVIA GUARD Guard 17'57
TAPE STOP			Open swinger below rostrum steps	
141. (53)	38. INT. CAPITOL CORRIDORS. The Doctor is not convinced of the Castellan's guilt.	156 - 157  20'26"	3J (2) 3K 4H  44"	DOCTOR FLAVIA GUARD Guard 18'44
TAPE STOP				



Page	Scene	Shots	Cams/Booms	Cast
160. (55)	43. INT. CONFERENCE ROOM. The Doctor wonders how Borusa left the room.	158 - 161  21'23"	1E 5E  57"	DOCTOR GUARD Guard  19'38"
TAPE STOP				
168. (57)	47. INT. CONFERENCE ROOM. The Doctor begins to play the harp.	162 - 163  22'15"	1E 5E  52"	DOCTOR   20'30"
TAPE STOP				
180. (59)	50. INT. CONFERENCE ROOM. The Doctor opens the hidden door.	164.	3J (3)	DOCTOR BOR USA
180. (59)	51. INT. GAME CONTROL. Borusa wants immortality.	165 - 172  24'23"	3J (3) 1F 5F  2'08"	
TAPE RUN				
187. (63)	54. INT. GAME CONTROL. Borusa explains what he has been doing, and forces the Doctor to go with him.	173 - 181	1F 5F	DOCTOR BORUSA  BORUSA DOCTOR TROUGHTON DR.
189. (65)	55. INT. CONFERENCE ROOM. The Troughton Dr. calls the Capitol.	182 - 184  26'27"	4J 3K	
TAPE STOP				
			2'04"	24'42"



Page	Scene	Shots	Cams/Booms	Cast
43. (66)	14. INT. METAL CORRIDORS. The Hartnell Dr. and Susan are pursued by a Dalek. (Stops after 186, 187)	185 - 189  27'36"	5G 1G 2G  1'09"	HARTNELL DR. SUSAN DALEK  25'51
TAPE STOP				
51. (70)	17. INT. METAL CORRIDORS. The Hartnell Dr. and Susan dispose of the Dalek. They see the Dark Tower.  (Run after 190, 191 stop after 193, 194)	190 - 198  28'51	5J/K 1G  1'15"	HARTNELL DR. SUSAN DALEK  27'06 <del>26'45</del>
TAPE STOP Set floater to Pos.2.				
	Mirror shots		2	
TAPE STOP				
115. (74)	31. INT. TARDIS CONSOLE. On the screen Susan and Turlough see the Cybermen outside. (Run after 200)	199 - 201  29'12"	2H 3K  21"	SUSAN TURLOUGH  29'12
TAPE STOP				
123. (75)	33. INT. TARDIS CONSOLE. The Cybermen batter at the door of the Tardis.	202 - 203  29'25	2H 3L  13"	SUSAN TURLOUGH  29'25
TAPE RUN				
136. (76)	37. INT. TARDIS CONSOLE. Susan and Turlough watch the Cybermen on the scanner.	204.    TAPE RUN	3M   18"	SUSAN TURLOUGH  29'43
TAPE RUN				



Page	Scene	Shots	Cams/Booms	Cast
150. (77)	41. INT. TARDIS CONSOLE. Turlough and Susan watch the Cybermen, who have a bomb.	205	3M 6"	SUSAN TURLOUGH 29'49
	TAPE STOP			
179. (78)	49. INT. TARDIS CONSOLE. Turlough and Susan in some alarm.	206 - 208	3N 2F 8"	SUSAN TURLOUGH 29'57
	TAPE RUN			
186. (79)	53. INT. TARDIS CONSOLE. Relief at the escape.	209 - 210	3L 2J 8"	SUSAN TURLOUGH 30'05
	TAPE RUN			
204. (80)	57. INT. TARDIS CONSOLE. The Doctor does not intend to become President, and decides to go on the run.	211	2K/F 52"	DOCTOR TEGAN TURLOUGH 30'57
	TAPE STOP			



31st March 1983

Page	Scene	Shots	Cams/Booms	Cast
148. (82)	40. EXT. TOWER. MAIN GATE. The Hartnell Dr. and Tegan enter the Tower (Tape Stop)	212  213 - 214	3P  1H 3P  28"	HARTNELL DR. TEGAN   31'25
TAPE STOP				
170. (84)	48. INT. RASSILON'S TOMB. The Doctors interpret the inscription. The Master appears, but is disarmed.	215 - 233	3Q/R 2L 1J  3'20	HARTNELL DR. TEGAN PERTWEE DR. SARAH TROUGHTON DR. BRIGADIER MASTER RASSILON 34'45
TAPE STOP Strike f.g. urn				
184. (92)	52. INT. RASSILON'S TOMB. The Pertwee Dr. frees the Tardis.	234 - 235	5H 2M  25"	MASTER HARTNELL DR. PERTWEE DR. TROUGHTON DR. TEGAN SARAH BRIGADIER RASSILON 35'10
TAPE STOP				
190.	56. INT. RASSILON'S TOMB. Borusa achieves immortality, but in a prison. The Master vanishes, as does Rassilon. The Doctors say goodbye and leave in different Tardises. Flavia arrives to tell the Doctor he is now President. (Run after 245, stop after 252, stop after 259, run after 266, 271, 277 stop after 281, 299 run after 300 stop after 301.)	236 - 302	5H/J/K 2M/L/N/P/Q 3Q/R/S/T 1J/K  9'13"	TURLOUGH SUSAN TROUGHTON DR. HARTNELL DR. PERTWEE DR. DOCTOR TEGAN BRIGADIER SARAH MASTER RASSILON BORUSA FLAVIA <i>WARD</i> 3 Time Lords 3 Guards Baker Dr. 44'23
TAPE STOP				



Page	Scene	Shots	Cams/Booms	Cast
151. (108)	42. INT. TOWER ANTEROOM. The Hartnell Dr. and Tegan hesitate to cross the board. The Master appears and destroys the Cybermen on the board. The Hartnell Dr. and Tegan start to cross.	303 - 330	5K/L 2R/S 1L 3U  450	HARTNELL DR. TEGAN MASTER CYBERLEADER CYBER LIEUT. 4 Cybermen  49'13
TAPE STOP				
1. (117)	1. INT. TARDIS CONSOLE. The Doctor is adjusting the Tardis console.	331 - 336	3V/W 2S/T  50"	DOCTOR TEGAN  50'08
TAPE STOP				
30. (119)	7. INT. TARDIS CONSOLE. The Doctor collapses.	337	3X  20"	DOCTOR TEGAN TURLOUGH 50'23
TAPE RUN				
33. (120)	9. INT. TARDIS CONSOLE. The Doctor becomes transparent, then solid. (Run after 339)	338 - 341	1M 3Y 2Q  32"	TEGAN TURLOUGH DOCTOR 50'55
TAPE RUN				
37. (122)	11. INT. TARDIS CONSOLE. The Tardis is paralysed.	342 - 343	1M 3Y  28"	TEGAN TURLOUGH DOCTOR 51'23
TAPE RUN				



Page	Scene	Shots	Cams/Booms	Cast
50. (123)	16. INT. TARDIS CONSOLE. Again the Doctor starts to fade, and recovers. (Run after 345)	344 - 347	2T 3Y	DOCTOR TEGAN TURLOUGH
	TAPE RUN			
58. (124)	18. INT. TARDIS CONSOLE. The Doctor wants to send a signal.	348.	2T  26"	DOCTOR TEGAN TURLOUGH  51'49
	TAPE RUN			
63. (125)	19. INT. TARDIS CONSOLE. The Doctor collapses again.	349.	2T  29"	DOCTOR TEGAN TURLOUGH  52'18

John Nathan-Turner, Producer 'Doctor Who'

204 Union House

30.3.83

NEW TARDIS CONSOLE

Mike Kelt

c.c.: Head of Visual Effects

---

Many, many thanks and congratulations on the new Tardis Console. I'm thrilled - it is so practical and very attractive. I do hope you can do another 'Doctor Who' soon.

Best wishes,

(John Nathan-Turner)



BBC-1 Colour

CAMERA SCRIPT

" DOCTOR WHO "

6K

'The Five Doctors'

by

Terence Dicks

50/LDL F001Y

Day 1 pm 2' late start to floor.  
eve 2' late start due to reh.  
Day 2 pm 2' late start due to reh.  
eve  
Day 3 pm 2' late start due to reh.  
eve  
D.R. Reid  
etc.

Producer ..... JOHN NATHAN-TURNER  
Director ..... PETER MOFFATT  
Production Manager ..... JEREMY SILBERSTON  
Production Assistant ..... JEAN DAVIS  
Assistant Floor Manager ..... PAULINE SEAGER  
Designer ..... MALCOLM THORNTON  
Assistant ..... STEVE FAWCETT  
Design Effects ..... JEAN PEYRE  
Costume Designer ..... COLIN LAVERS  
Assistant ..... PETER HALSTON  
Dressers ..... CARL LEVY  
PHILIP WINTER  
CAMILLA GAVIN  
Make-Up Artist ..... JILL HAGGER  
Assistants ..... NAOMI DONNE  
FAY HAMMOND  
T.M.1. .... DON BABBAGE  
T.M.2. .... DEREK THOMPSON  
Sound Supervisor ..... MARTIN RIDOUT  
Grams Operator ..... JOHN DOWNES  
Vision Mixer ..... SHIRLEY COWARD  
Crew ..... 11 (ALEC WHEAL)  
Floor Assistant ..... CHRIS STANTON  
Visual Effects ..... JOHN BRACE  
Video Effects ..... DAVE CHAPMAN  
Script Editor ..... ERIC SAWARD  
Production Associate ..... JUNE COLLINS  
Producer's Secretary ..... JANE JUDGE

\*\*\*\*\*

Recording: TC.6. 29th, 30th, 31st March 1983

(For Studio Schedule, see over.)

Over-run memo

17.  
We had an over-run of 17 minutes on Wed 31st March in order to complete the D.W. 20th Ann. Special. We had lost 11 minutes of the shot & recordings during our 3-day studio. due to the studio floor not being ready to record for production reasons. This was an incredibly heavy studio with overnight film rounds every night, not to mention the cameras, lights, etc.



# MAKE-UP FITTING SHEET (DRAMA ONLY)

FROM (MAKE-UP ARTIST): NIKE HAGGER

PRODUCTION: *Dr Wito Speur* PROG. NO:

RECORDING  
DATE:

29/30/31st  
March 83.

TO: BOOKING UNIT, ARTISTS' CONTRACTS, S313, SULGRAVE HOUSE

COPY: PRODUCTION OFFICE

[illegible]

SIGNED ..... DATE .....





I do love the spring. All the leaves, the colors.

This is <sup>gt'</sup>~~autumn~~ October

I thought <sup>you said</sup> we were coming here for May Week.

I did. May Week's in June.

I'm confused.

So's ~~So's~~ the Tardis

I do love the autumn, the leaves, the colors

Yes. Well, if it was something ° or ° just,  
— — — — — ~~no computers~~, no co-ordinates,  
no dimensional stabilisers.

just the water, the pulpit, a strong pair of  
hands, & a pole.



DEPT. DRAMA SERIES/SERIALS From JOHN NATHAN-TURNER

PRODUCER OF DOCTOR WHO

Script Editor ERIC SAWARD

Project No. 50/LDL F001Y

Duration 90 MINUTES

Title of Play, Series episode or Serial

"THE FIVE DOCTORS"

Author and Translator) TERRANCE DICKS

Dramatised/  
Adapted by

Director (known) PETER MOFFATT

Rec. Wk. & Day (if known) 13: 29, 30, 31

TX Week & Day (if known)

Audio Cast \* Large (20 plus) / MARCH / Medium / Small (6 mins)

prox. No. &  
No. of Sets

Possible Film Req. 5-18 MARCH: WALES & LONDON

TYPE OF DRAMA Modern or Period (give date)

SCIENCE FICTION ADVENTURE STORY CELEBRATING  
THE PROGRAMME'S TWENTIETH YEAR

Genre, Drama, Suspense, Thriller, etc.

BRIEF OUTLINE OF PLOT (Information in brackets NOT FOR PUBLICATION)

The Doctor (Peter Davison) and his otherselves, in the form of Hartnell, Troughton and Pertwee, have been lifted out of Time and placed in the Death Zone on Gallifrey, the planet of Time Lords, whilst the Doctor, as portrayed by Tom Baker, is trapped in a temporal void and little is seen of him in this tale. Also Time-scooped to the Zone are some of the Doctor's former companions: Sarah Jane Smith, Brigadier Lethbridge-Stewart and Susan Foreman.

(Meanwhile, on Gallifrey, Lord President Borusa, the Castellan and Thalia, who make up the inner cabinet of Time Lords, concerned by events, enlist the help of the Master, who, in return for the power to regenerate, agrees to enter the Zone and rescue the Doctors.

In the Death Zone, the Doctors have made their own separate plans to enter the Dark Tower, otherwise known as the Tomb of Rassilon. Housed in the Tomb is the source of power that prevents the Doctors from leaving the Zone.

The Hartnell and Davison regeneration of the Doctor meet up and we learn that the reason for them being in the Zone, with former companions, is to play the Game of Rassilon - a series of problem-solving situations with a loser's prize of instant death, delivered by various foes including the Cybermen.

Meanwhile, the Master has encountered the Pertwee and Troughton forms of the Doctor. But his plea that he is there to rescue them is not believed until later he contacts the Davison Doctor. Unfortunately their meeting is interrupted by a Cybermen raid. In the confusion the Davison Doctor is able to escape using the Master's transmat device which takes him back to the Capitol of Gallifrey.

Once inside the Dark Tower, the Hartnell, Troughton, Pertwee forms of the Doctor, reunited, learn that someone is after the power of immortality that the imprisoned, but living spirit of Rassilon can provide.

In the Capitol, the Davison Doctor has learnt that it is Borusa who is behind the regenerated forms of the Doctor being brought to the Death Zone.

OTHER POINTS (e.g. names of leading artists if known)

Continued/

PRODUCER'S SIGNATURE:

Date:

*John Nathan-Turner*



## NEWS: 'THE FIVE DOCTORS'

Borusa has needed the Doctor to break through the defences of the Dark Tower thereby enabling him to steal the secret of immortality from the spirit of Rassilon.

Borusa and the captured Davison Doctor travel to the Dark Tower. But Borusa is unaware of the final condition that goes with what he wants: ~~to become immortal will~~ ~~condemn him to remain in an eternal prison in the Tombs of~~ ~~Rassilon.~~ Borusa has been defeated.

After fond farewells, with their ~~others~~ ~~themselves~~, Rassilon allows the Doctors ~~and their companions~~ to return to their own time zones .... that is, until they are all needed for the thirtieth anniversary!)

## OTHER POINTS

The reunion of all the five DOCTORS:-

WILLIAM HARTNELL (sadly deceased but included on vintage footage  
PATRICK TROUGHTON & his role taken by Richard Hurndall)  
JON PERTWEE  
TOM BAKER (included on film from a story which was never shown)  
PETER DAVISON

with their COMPANIONS:

CAROLE ANN FORD who played the Doctor's grand-daughter, Susan,  
in the first ever episode

NICHOLAS COURTNEY as the Brigadier

ELISABETH SLADEN as Sarah Jane Smith

LALLA WARD as Romana (included on film from a story never shown)

JANET FIELDING as Tegan

MARK STRICKSON as Turlough

battling with their ADVERSARIES:-

the CYBERMEN

the DALEKS

the YETI

with ANTHONY AINLEY playing the dastardly Master

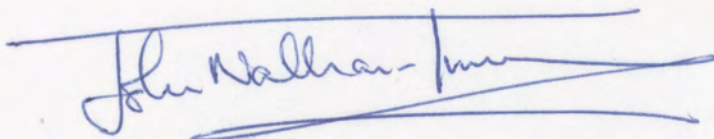
Guest stars:-

RICHARD HURNDALL as the first Doctor

Philip Latham as Borusa

Dinah Sheridan as ~~the~~ Time Lady

with guest appearances by: Wendy Padbury as Zoe  
Deborah Watling as Victoria  
Caroline John as Liz Shaw  
Richard Franklin as Captain Yates





Strand/Series Title <b>"DOCTOR WHO"</b>				<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)			
Programme Title <b>'The Five Doctors'</b>				Distribution		Denotes Recipient	
Episode/Sub. Title <b>6K</b>				To:		Room No. and Building	
Project Number		Prod. Costing Wk(s)	Channel	Booking Assistant:		S.207 S.H. *	
Programme Identificat'n Number <b>50/LDL F001Y</b>		Studio	6	Dept. Org.:		Man. Ser/Ser 404 Thres. *	
Production date(s) <b>29th March 1983 30th March 1983 31st March 1983</b>		Week(s)	13				
Filming/O.B. date(s)		Week(s)					
Producer <b>JOHN NATHAN-TURNER</b>		Room No. / Building	204 Union	Tel. Extn.	Department	File Copy	
Director <b>PETER MOFFATT</b>			210 "		Ser/Ser "	Date 4.4.83 *	
Designer <b>MALCOLM THORNTON</b>			457 Sc.Bl.		Design		

CAMERA REHEARSAL and RECORDING (give Dates and Times):

GIVE FULL DETAILS OF HOURS WORKED FOR FILMING AND STUDIO DAYS  
BUT FOR OUTSIDE REHEARSAL ONLY WHERE OVERTIME OR EXTRA DAYS OCCURRED.

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
PETER DAVISON	29.3.83	12.15 - 22.30	Reh./Rec.		
	30.3.83	09.15 - 22.30	Reh./Rec.		
	31.3.83	11.00 - 20.30	Reh./Rec.		
RICHARD HURNDALL	29.3.83	11.00 - 22.30	Reh./Rec.		
	30.3.83	11.15 - 21.00	Reh./Rec.		
	31.3.83	09.45 - 22.45	Reh./Rec.		
JON PERTWEE	29.3.83	10.00 - 16.00	Reh./Rec.		
	31.3.83	09.30 - 18.00	Reh./Rec.		
PATRICK TROUGHTON	29.3.83	10.00 - 17.30	Reh./Rec.		
	31.3.83	09.00 - 18.00	Reh./Rec.		
ANTHONY AINLEY	29.3.83	11.00 - 20.30	Reh./Rec.		
	31.3.83	09.30 - 22.45	Reh./Rec.		



Strand/Series Title	"DOCTOR WHO"		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title					Page No.
Episode/Sub. Title	"The Five Doctors"				2
Project Number	6K				
Programme Identificat'n Number	50/LDL F001Y				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
JANET FIELDING	29.3.83	10.45 - 22.30	Reh./Rec.		
	30.3.83	19.30 - 22.30	Reh./Rec.		
	31.3.83	09.30 - 22.45	Reh./Rec.		
MARK STRICKSON	29.3.83	11.30 - 22.30	Reh./Rec.		
	30.3.83	16.00 - 22.30	Reh./Rec.		
	31.3.83	10.30 - 20.30	Reh./Rec.		
PHILIP LATHAM	29.3.83	10.30 - 22.15	Reh./Rec.		
	30.3.83	10.00 - 17.00	Reh./Rec.		
	31.3.83	11.00 - 20.45	Reh./Rec.		
DINAH SHERIDAN	29.3.31	10.15 - 22.15	Reh./Rec.		
	30.3.83	09.00 - 16.15	Reh./Rec.		
	31.3.83	10.30 - 20.30	Reh./Rec.		
ELISABETH SLADEN	29.3.83	10.00 - 16.00	Reh./Rec.		
	30.3.83	09.00 - 18.00	Reh./Rec.		
CAROLE ANN FORD	29.3.83	11.00 - 22.30	Reh./Rec.		
	30.3.83	12.30 - 21.00	Reh./Rec.		
	31.3.83	10.30 - 18.00	Reh./Rec.		
NICHOLAS COURTNEY	29.3.83	10.30 - 16.45	Reh./Rec.		
	31.3.83	09.45 - 18.00	Reh./Rec.		
PAUL JERRICHO	29.3.83	11.30 - 22.15	Reh./Rec.		
	30.3.83	10.00 - 16.00	Reh./Rec.		



Strand/Series Title	"DOCTOR WHO"		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	'The Five Doctors'				Page No. 3
Episode/Sub. Title	6K				
Project Number					
Programme Identificat'n Number	50/LDL F001Y				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
DAVID BANKS	31.3.83	14.00 - 22.45	Reh./Rec.		
MARK HARDY	31.3.83	14.00 - 22.45	Reh./Rec.		
STUART BLAKE	30.3.83	10.00 - 16.00	Reh./Rec.		
RICHARD MATHEWS	31.3.83	10.00 - 20.45	Reh./Rec.		
STEPHEN MEREDITH	29.3.83	12.30 - 21.45	Reh./Rec.		
JOHN TALLENTS	29.3.83 30.3.83 31.3.83	10.45 - 21.15 10.00 - 16.30 11.00 - 20.30	Reh./Rec. Reh./Rec. Reh./Rec.		
ROY SKELTON	30.3.83	12.00 - 20.30	Reh./Rec.		
JOHN SCOTT MARTIN	30.3.83	12.00 - 20.30	Reh./Rec.		
WENDY PADBURY	29.3.83	09.45 - 16.45	Reh./Rec.		
FRAZER HINES	29.3.83	10.15 - 16.45	Reh./Rec.		
CAROLINE JOHN	29.3.83	09.30 - 16.00	Reh./Rec.		
RICHARD FRANKLIN	29.3.83	10.00 - 16.00	Reh./Rec.		



Strand/Series Title	"DOCTOR WHO"		<b>ARTISTS' TIME SHEET</b> (FOR POSSIBLE SUPPLEMENTARY PAYMENTS)		(Continued)
Programme Title	"The Five Doctors"				Page No. 4
Episode/Sub. Title	6K				
Project Number					
Programme Identificat'n Number	50/LDL F001Y				

Name of Artist/Contributor	Date	Hours Worked	Description: i.e. Extra Reh., Sound.; Pre-Rec.; Dubbing; Filming; Photocall; Read-thro; Fittings; Expenses etc.,	£	p
William Kenton	29.3.83	11.00 - 21.15	Reh./Rec.		
	30.3.83	10.00 - 16.30	Reh./Rec.		
	31.3.83	11.00 - 20.30	Reh./Rec <sup>1</sup>		
Johnnie Mack	29.3.83	11.00 - 18.30	Reh./Rec.		
	31.3.83	10.30 - 17.30	Reh./Rec.		
Frederick Wolfe	29.3.83	11.00 - 18.30	Reh./Rec.		
	31.3.83	10.30 - 17.30	Reh./Rec.		
Norman Bradley	31.3.83	11.00 - 20.30	Reh./Rec.		
Lloyd Williams	31.3.83	11.00 - 20.30	Reh./Rec.		
Charles Milward	31.3.83	10.30 - 17.30	Reh./Rec.		
Graham Cole	31.3.83	14.00 - 22.45	Reh./Rec.		
Alan Riches	31.3.83	14.00 - 22.45	Reh./Rec.		
Ian Marshall-Fisher	31.3.83	14.00 - 22.45	Reh./Rec.		
Mark Bassenger	31.3.83	14.00 - 22.45	Reh./Rec.		



COSTUME DESIGN FITTING SHEET (DRAMA ONLY)

FROM (COSTUME DESIGNER): *Colin Lavers*

Film *5th - 18th March*

PRODUCTION: *"Dr Who Special"* PROG. NO: *LDY/FOO1Y*

RECORDING *29th*  
DATE: *30th 31st*  
*March.*

TO: BOOKING UNIT, ARTISTS' CONTRACTS, S313, SULGRAVE HOUSE

COPY: PRODUCTION OFFICE *210 Union*

Film: *Film & Studio*

<u>NAME</u>	<u>FITTING DATE</u>	<u>TIME</u>
<i>Richard Hurndall</i>	<i>Friday 4th Feb.</i>	<i>11.00</i>
	<i>Thurs. 17th Feb.</i>	<i>15.00</i>
	<i>Wed. 2nd March</i>	<i>11.00</i>
<i>Patrick Troughton</i>	<i>Fri. 11th Feb.</i>	<i>14.00</i>
	<i>Mon. 21st Feb</i>	<i>15.30</i>
<i>Jon Pertwee</i>	<i>Thursday 13th Jan</i>	<i>18.00</i>
	<i>Wed. 9th March</i>	<i>14.00</i>
<i>Carol Ann Ford</i>	<i>Thurs 10th Feb.</i>	<i>14.00</i>
	<i>Fri. 25th Feb.</i>	<i>19.30</i>
<i>Nicholas Courtney</i>	<i>Fri. 25th Feb.</i>	<i>12.30</i>
<i>Anthony Ainley</i>	<i>Thurs. 17th Feb.</i>	<i>16.00</i>
	<i>Sunday 27th Feb.</i>	<i>15.00</i>
<i>Elizabeth Sladen</i>	<i>Thurs. 17th Feb.</i>	<i>11.00</i>
	<i>Mon. 21st Feb.</i>	<i>9.45</i>
	<i>Thurs. 3rd March</i>	<i>15.00</i>
	<i>Wed. 9th March.</i>	<i>12.00</i>
<i>Janet Fielding</i>	<i>Fri. 25th Feb.</i>	<i>11.00</i>
<i>David Banks</i>	<i>Wed. 23rd Feb.</i>	<i>11.00</i>
<i>William Kenton</i>	<i>Wed. 23rd Feb.</i>	<i>16.00</i>
<i>Keith Hodiak</i>	<i>Wed. 23rd Feb.</i>	<i>17.00</i>
	<i>Mon 28th Feb.</i>	<i>13.00</i>
<i>David Saville</i>	<i>Mon. 28th Feb.</i>	<i>11.00</i>
<i>Ray Float</i>	<i>Mon. 28th Feb.</i>	<i>12.30</i>

WED *Colin Lavers*..... DATE *5th April*....



## COSTUME DESIGN FILING SHEET (DRAWING ONLY)

FROM (COSTUME DESIGNER): *Colin Lavers*

PRODUCTION: *"D'Who Special"* PROG. NO: *50/L 1*  
*ESOLY*

RECORDING 29th.  
DATE: 30th 31st  
March

TO: BOOKING UNIT, ARTISTS' CONTRACTS, S313, SULGRAVE HOUSE

COPY: PRODUCTION OFFICE *210 Union.*

Studio Only

NAME \_\_\_\_\_

FITTING DATE

TIME

[illegible]

SIGNED Colin / VERB DATE 5th April



John Nathan-Turner, Producer 'Doctor Who'

204 Union House

6.4.83

OVERRUN

H.S.S.D.Tel.

c.c.: C.A. to H.D.G.Tel.

---

We had an overrun of 17 minutes on Wednesday, 31st March in order to complete the Doctor Who 20th Anniversary Special.

This was an incredibly heavy studio with overnight set turn rounds every night, not to mention the complexity of Daleks, Cybermen, etc.

(John Nathan-Turner)

From: Assistant to Peter Moffatt

Room No. &  
Building:

210 Union

Tel.  
Ext.:

4139

date: 11.4.83

Subject: "DOCTOR WHO" 'SPECIAL': TAPE TO TAPE TRANSFER

To: Judy & Linda

Copy to: Current Ops. T.C.

For our tape to tape transfer on April 18th, we would like to have the following tapes available:-

L43540  
L43550

L41280  
L38330

L41270  
L42420

L40770  
L40780

L40750  
L40760

Many thanks.

*Jean Davis*

(Jean Davis)

Assistant to Peter Moffatt



Strand/Series Title				MEMO				
Programme Title				Distribution		Denotes Recipient		No of Cop
Episode/Sub. Title				To:-		Room No. and Building		
Project Number		Prod. Costing Wk(s)	Channel	Sheila Hodges		S.313. Sulgrave		*
Programme Identificat'n Number			Studio					
Production date(s)			Week(s)					
Filming/O.B. date(s)			Week(s)					
Producer		Room No. / Building		Tel. Extn.		Department		
Director		204 Union				Ser/Ser		File Copy
Designer		210 "				"		Date
								11.4.83

SUBJECT FITTING FEES:

The following artists attended fittings outside their contracted period:-

- RICHARD HURNDALL (2 - 4.2.83 and 17.2.83)
- PATRICK TROUGHTON (2 - 11.2.82 and 21.2.83)
- JON PERTWEE (2 - 13.1.83 and 9.3.83)
- ANTHONY AINLEY (1 - 17.2.83)
- CAROLE ANN FORD (1 - 10.2.83)
- ELIZABETH SLADEN (2 - 17.2.83 and 21.2.83)
- DINAH SHERIDAN (1 - 25.2.83)
- RICHARD MATHEWS (1 - 24.2.83)
- DAVID BANKS (1 - 23.2.83)
- WILLIAM KENTON (1 - 23.2.83)
- KEITH HODIAK (2 - 23.2.83 and 28.2.83)

Could you please arrange payment for this. Many thanks.

*Jean Davis.*

(Jean Davis)  
Assistant to Peter Moffatt)

**From:** Assistant to Peter Moffatt

Room No. &  
Building:

210 Union House

Tel.  
Ext

date: 13.4.83

**Subject:** MAKE-UP FITTINGS:

**To:** Sheila Hodges

The following people attended make-up fittings outside their contracted period.

RICHARD HURNDALL (3 - 27.1.83, 3.2.83 and 24.2.83)

NICHOLAS COURTNEY (2 - 3.2.83 and 24.2.83)

RICHARD MATHEWS (1 - 24.2.83)

DINAH SHERIDAN (1 - 1.3.83)

Could you please arrange payment for this. Many thanks.

*Jean Davis.*

(Jean Davis)

Assistant to Peter Moffatt



**From:** June Collins, Production Associate, Dr. Who  
**Room No. & Building:** 203 UH  
**Tel. Ext.:**  
**date:** 20.4.83  
**Subject:** FILM TRANSFER  
**To:** Mike Adams, Don Babbage, Peter Moffatt

Just to let you know that, as mentioned, I'm hoping to have our film transfer on Friday 13th May. This will be 3 hours rehearse with VT to match up studio shots with film and 1 hours record with topse. I have booked topse on the understanding that it will be for standby purposes for any particular problems we might have. I hope this is acceptable - otherwise we would need far more rehearsal time.

As soon as I have definite information as to times etc. I will let you know.

*June*

Film Dub: Saturday 30th April 11.15 - 23.00  
L.G.I.

"DOCTOR WHO" SPECIAL

FILM TRANSFER: 13th May

L030449

TK.

1.	14'21'25"	✓
2.	14'23'06"	
3A.	14'23'40"	
3B.	14'23'50"	n.g.
2.	14'24'23"	
3A.	14'24'56"	✓
3B.	14'25'11"	✓
3C.	14'27'26"	✓
4A.	14'28'40"	n.g.
2.	14'32'19"	✓
4A.	14'34'57"	✓
4B.	14'35'25"	✓
5A.	14'36'16"	n.g.
5A.	14'37'38"	✓
5B.	14'38'25"	✓
5C.	14'39'33"	(to "I do love the Autumn")
5C.	14'44'53"	✓
5C.	14'48'15"	✓(from "... something so primitive")
6.	14'46'40"	n.g.
6.	14'49'17"	n.g.
6.	14'49'48"	✓



TK.

- |        |           |                                   |
|--------|-----------|-----------------------------------|
| 8.     | 14'50'11" |                                   |
| 9.     | 14'51'00" | (complete)                        |
|        | 14'57'48" | (2nd & 3rd shots)                 |
| 8.     | 15'37'14" | ✓                                 |
| 9.     | 15'38'05" | ✓ (complete - use for his shots?) |
| 10.    | 15'42'58" | ✓                                 |
| 11A.   | 15'43'47" | ✓                                 |
| 11B/C  | 15'44'05" | ✓                                 |
| 12.    | 15'45'09" | n.g.                              |
| 12.    | 15'51'00" | ✓                                 |
| 12 (2) | 15'54'14" | ✓                                 |
| 13.    | 15'54'27" | ✓                                 |
| 14.    | 15'55'41" | ✓                                 |
| 15A.   | 15'56'16" | ✓                                 |
| 15B.   | 15'57'15" | ✓                                 |
| 15 (2) | 15'59'51" | ✓                                 |
| 16.    | 16'00'27" | ✓                                 |
| 17.    | 16'00'55" | (to "Close by there is a Tower")  |
| 17.    | 16'01'32" | ✓                                 |



TK.

18.	16'03'07"	(complete)
18.	16'03'58"	(second half)
18.	16'09'10"	(complete)
19.	16'11'26"	
	16'22'28"	(for Robot, bits)
	16'13'00"	( " " " )
	16'23'04"	" "
18.	16'54'32"	✓
19.	16'55'13"	✓ (pale at end)
20.	17'01'00"	✓
21.	17'01'27"	(first half)
21.	17'03'37"	✓
22A.	17'06'43"	n.g.
22A-C.	17'11'36"	✓
22D-23.	17'14'05"	✓ (Matt shot - 17'15'27")
25.	17'16'05"	✓
26.	17'16'31"	✓

.....

Tom & Lalla	17'16'53"	n.g.
released	17'20'16"	✓



Smoke 17'20'42"

Tower 1. 17'21'32"

Tower 2. 17'22'24"

Tower 1. 17'23'05" ✓

Tower 2. 17'23'25" ✓

Tower 3. 17'23'36"

H.A. Cybermen 17'23'44"  
for screen

" " 17'24'02"

" " 17'24'22"

" " 17'24'43"

" " 17'25'00"

Tower 4. 17'25'11" Zoom in to top

Tower 5. 17'25'49" Tower top - pan down

Tower 6. 17'26'01" Bottom of tower

From: Jean

Subject: "DOCTOR WHO" 'THE FIVE DOCTORS': EDITING

To: Judy

Copy to: Current Ops.

For our editing on 28th, 29th, 31st May and 2nd and 3rd June, we would like to have the following tapes available in Suite B.:

L43540  
L43550

L43560  
L43570

L41280  
L38330

L41270  
L42420

L40750  
L40760

L40770  
L40780

L31119

L032169

L33699

L34189

L32699

Many thanks.

*Jean.*



"DOCTOR WHO"  
'The Five Doctors'

MATERIAL REQUIRED FOR TAPE TO TAPE TRANSFER:

Sc.2.	Shot 1. Game Control Monitor	L43540 L43550	14'34'43" ✓	(1)
.....				
Sc.3.	2 & 3	L43540	14'36'45" ✓	(2)
	3	L43550	14'37'15" ✓	
			14'39'51" ✓	
	4-6		14'40'16" ✓	
.....				
Sc.6.	(15	L43540	15'03'50" )	(5)
	16 (Monitor)	L43550	15'02'45" ✓	
.....				
Sc.15	64 (Conference Room)	L43540	16'52'47" ✓	(23)
	B.g. to map	L43550	17'08'03" ✓	
	Map of Death Zone (wide)	L41280	14'32'50" ✓	(43)
	(close)	L38330	14'33'18" ✓	
.....				
Sc.14.	188-189	L41280	16'44'10" ✓	(67)
		L38330		
.....				
Sc.17.	190	L41280	16'52'04" ✓	(70)
		L38830	16'53'51" ✓	
	191		17'08'40" ✓	
	191A		17'10'05" ✓	
	192-3	L41270	19'46'28" ✓	
		L42420		
	198A (Mirror shot)		20'29'05" ✓	(73)
	194 (Dalek explodes)		19'59'04" ✓	(72)
	195-		20'08'45" ✓	
	196		20'12'10" ✓	
+ Gap in wall .....				

Sc.31.	Shot 201 (Screen)	L41270 L42420	20'33'24" ✓	(74)
.....				
Sc.40.	Shot 212 (Version A)	L40770	20'29'07" ✓	(82)
	Shot 213-4 (Version B)	L40780	20'39'59" ✓	(83)
.....				
Sc.48.	Shot 215 (for matt)	L40750 L40760	14'46'43" ✓	(84)
.....				
Sc.56.	Shot 295A. (for matt)	L40750 L40760	Tk.4. 14'42'32" ✓	(107)
.....				
Sc.56.	Shot 280 (Temporal fission)	L40770 L40780	20'07'30" ✓	(104)
.....				
Sc.42.	Shots 309-311	L40770	21'04'45" ✓	(109)
	(312)	L40780	Tk.4. 21'37'26" (idented 3?)	
	Shots 316-325		21'37'26" on ✓	
	Cyberleader dies		21'49'30" ✓	(113)

~~Sc.9. Screen 341 L401270 21'27'00~~

.....



"DOCTOR WHO"  
'The Five Doctors'

GALLERY ONLY - 16th May 1983

L31119

Opening Titles	11'	11'33'45"	(timing)
Closing Titles		11'34'58"	(2 illegible)
Opening Titles		11'45'42"	n.g.
Opening Titles		11'46'54" ✓	
Closing Titles		11'48'01" ✓	(look at both closing)
.....			
Sc.2.+T.k.2.		12'28'30"	(no sound)
Controls & screen		12'30'02" ✓	
T.k.2 + Obelisk		12'41'07" ✓	(in sky)
T.k.2. + Obelisk		12'58' <sup>30</sup> 08" ✓	(zaps him & flies off)
T.k.3. + Obelisk		14'19'48" ✓	(They see it and run)
		14'23'24"	(Trees, sky & obelisk)
		14'23'54"	( " " " " )
		14'24'15"	( " " " " )
		14'24'47" ✓	( " " " " )
		14'32'52" ✓	(They run away, obelisk zaps them)
T.k.4B. + Obelisk		14'37'14" n.g.	(Trees & sky)
		14'37'45" ✓	( " " " )
		14'39'55" ✓	(Mirror shot)
		14'52'44" ✓	(Zaps him)
T.k.5C. + Obelisk		14'59'05" n.g.	(Tom & sky)
		15'00'04" n.g.	( " " " )
		15'00'38" ✓	( " " " )
		15'11'52" n.g.	(Zaps them)
		15'12'42" ✓	( " " )

T.k.6. + Obelisk

15'26'47" ✓ (Zaps Sarah)

309-311.

16'13'04" ✓ (Chess board & bolts)

~~312~~ 320

16'19'23" n.g. (Cybermen & bolts)

16'20'24" ( " " " )

16'21'25" ✓ ( " " " )

T.k.11A.

16'37'24" (Bolt from blue on Master)

16'37'35" ( " " " " " )

16'37'51" ( " " " " " )

T.k.11C.

16'46'31" (Matt of Tower - 3 cut-ins)

16'51'40" false start " " "

16'51'50" ✓ ( " " " " " )

Slides

16'55'46" ✓ (Tower L.S.)

16'56'09" leaning " nearer)

17'00'30" ✓ ( " " again)

T.k.12.

17'10'23" (Bolts on Master & Pertwee)

17'10'32" (loop)

17'10'46" etc.

17'10'56" ✓

T.k.12.

17'17'58" ✓ (Bolt on car)

17'36'46" ✓ (2 bolts on Master)

T.k.13.

17'57'28" ✓ (Matt of tower)  
(problem matching colour)

T.k.15B.

19'27'20" (Cyberman fires at Dr.)

19'28'00" ( " " " " )

19'29'07" ish ( " " " " )

19'29'44" ✓ ( " " " " )



Freeze frame -  
Tom & Lalla

20'08'40" ✓

Shot 3/T.k.  
+ shot 4

20'23'40" ✓

(Model of tower on Borusa's  
monitor)

341 (?) + T.k.

20'37'32" n.g.

(Tardis screen + model T.k.)

20'37'50"

( " " " " )

20'38'18" ✓

( Model again)

20'38'15" ✓

(Screen + Cybermen)

20'38'50" ✓

( " " " )

*minus font* - 20'39'06" ✓

( " " " )

20'39'30" ✓

( " " " )

(20'39'49") ✓

( " " " )

194 + T.k.

21'08'50" ✓

(Hole in wall + Dalek)

196 + T.k.

21'31'12" ✓

( " " " " Dr & Susan)

198.

21'49'12" ✓

(Closer, hole + model)

212.

21'59'40" ✓

(Outside gates - Matt  
with Dr. H. & Tegan)

.....

- ✓ 1. Opening Titles T/k and slides
- ✓ 2. Closing Titles T/k and slides
- ✓ 3. Sc.2. Inlaid monitor with T/k.2.  
MIX direct to T/k.
- ✓ 4. T/k.3. with obelisk effect.
- ✓ 5. T/k.4. with obelisk effect.
- ✓ 6. T/k.5. with obelisk effect.
- ✓ 7. T/k.6. with obelisk effect.
- ✓ 8. T/k.11. (Master and bolt from blue)  
✓ 11C.(Matt shot of Tower)
- ✓ 9. T/k.12. (Master and Pertwee bolts from blue)
- ✓ 10. T/k.13. (Matt shot of Tower)
- ✓ 11. T/k.15. (Cyberman fires - rock explodes)
- ✓ 11A. T/k.22. (Robot destroys Cybermen)
- ✓ 12. T/k.23. (Matt shot of Tower - close) and Matt  
for T.F.S. Top of Tower
- ✓ 13. T/k. (Tom Baker and Lalla move from still frame) *fill*.
- ✓ 14. Sc.3. T/k Model shot inlaid on Borusa's  
monitor.
- ✓ 15. Sc.9. Tardis screen opens. Inlay T/k  
model shot of Tower.
- ✓ 16. Sc.31. Tardis screen with T/k Cybermen inlaid.



- ✓ 17. Sc.37. Tardis screen with T/k. Cybermen inlaid.
- ✓ 18. Sc.41. Tardis screen with T/k Cybermen inlaid.
- ✓ 19. Sc.49. Tardis screen with T/k. Cybermen inlaid.
- ✓ 20. Sc.17. <sup>(194-b)</sup> Shot 195 - Take 3. Hole in wall with T/k. model inlaid.
- ✓ 21. Sc.17. Shot 198.-Take 2. Hole in wall with T/k. model shot inlaid.
- ✓ 22. Sc.40. Matt shot - Tower Gates.
- ✓ 23. Sc.48. Matt shot - Rassilon's Tomb.
- ✓ 24. Sc.56. Matt shot - Flavia and Guards.
- ✓ 25. Sc.6. Slide of Tom and Lalla inlaid in Borusa's monitor.
- ✓ 26. Sc.15. Gallifray screen with map inlaid.
- ✓ 27. Sc.15. Screen with slide of Tom and Lalla inlaid.
- ✓ 28. Sc.14. Dalek firing.
- ✓ 29. Dalek firing (also in mirrors)
- ✓ 30. Dalek exploding?? (Any extra effect).
- ✓ 31. Sc.42. Bolts onto empty chessboard.
- ✓ 32. Sc.42. Bolts onto Cybermen.
- ✓ 33. Sc.42. Master fires at Cyber Leader.
- ✓ 34. Sc.56. Tardis Multiple Fission.

"DOCTOR WHO"

'The Five Doctors'

TAPE TO TAPE TRANSFER: Monday, 18th April 1983.

/L45170/

Shot

- |         |   |                        |
|---------|---|------------------------|
| 1.      | 09'12'30"                                       | Controls, up to screen |
| 2.      | 09'14'00"                                       | Map                    |
| 3.      | 09'15'09"                                       | Controls, screen       |
| 4-6.    | 09'17'34"<br>09'17'51" ✓                        | Screen                 |
| 16.     | 09'38'42"                                       | Monitor                |
| 64.     | 09'43'50"<br>09'44'20"-ish                      | Screen black           |
| 295A.   | For Matt<br>09'55'50"                           | Tomb                   |
| 215.    | For Matt<br>09'57'00"ish<br>ends:<br>09'58'57"  | W.S. Tomb              |
| 212.    | For Matt<br>10'30'35"<br>10'31'26"<br>10'32'24" | (with flap rising)     |
| 213-4.  | 10'34'35"<br>10'34'45"ish                       | (Version B.)           |
| 280.    | 10'41'00"<br>10'52'15"ish<br>10'52'40" ✓        | Temporal fission       |
| 309-11. | 10'55'08"                                       | Chess board            |
| 312. on | 10'58'20"<br>10'59'35" ✓                        | Cybermen (begins)      |



	11'01'50"	Cyber Leader dies.
	11'21'00"	Map of Death Zone - wide
	11'21'28"	" " " " - close
188-9.	11'25'30"	Dalek material
190.	11'27'49"	" "
191.	11'29'00"	
191A.	11'30'25"	" "
192-3.	11'40'04"	" "
194.	11'41'22"	Dalek explodes
195.	11'42'48"	After explosion
196.	11'44'37"	" "
198.	11'45'58"	Gap in wall
198A.	11'47'15"	Mirror shot
201.	11'49'18"	Tardis screen

"DOCTOR WHO"

'The Five Doctors' 6K.

FILM TRANSFER: 19th May 1983.

/L032169/

TK.

1.	16'59'35"	
2.	17'01'15"	
3A.	17'01'50"	
3B.	17'02'05"	
3C.	17'04'20"	
4A.	17'05'33"	
4B.	17'06'01"	
5A.	17'06'52"	
5B.	17'07'39"	
5C.	17'08'46"	
	17'11'03"	
6.	17'12'49"	
8.	17'13'11"	
9.	17'14'02"	
	17'16'42"	(First bit, for green shot of Sarah)
	17'17'50"	(from 'I never thought I'd be so pleased to see anyone)
10.	17'18'45"	N.g.
	17'19'01"	
11A.	17'19'50"	
11B/C.	17'20'08"	



12.	17'21'12"	
12.(2).	17'24'28"	
13.	17'24'43"	
14.	17'25'55"	
15A.	17'26'30"	
	17'27'44"	(For 'brown' shot)
15B.	17'28'42"	
15.(2).	17'31'18"	
16.	17'31'55"	
17.	17'32'23"	
18.	17'33'57"	
19.	17'34'41"	
20.	17'36'34"	
21.	17'37'02"	
22A.	17'40'08"	N.g.
22A/B/C.	17'40'29"	
22D.	17'42'29"	
23A.	17'42'50"	
23. . . . .	17'43'42"	(Ealing) complete
	17'45'20"	Matt shot
	17'46'18"	" "



25.	17'46'52" 17'47'05"	N.g.	
26.	17'47'35"		
Tom/Lalla	17'47'55" 17'48'23"	(First shot)	
Smoke	17'48'48"		
Model 1.	17'49'38" 17'49'57"	N.g.	(W.S. crane up)
Model 2.	17'50'18"		
Model 3.	17'50'28"		
Cybermen for screen	17'50'36"  17'50'54"  17'51'12"  17'51'36"  (17'51'52")		
Model 4.	17'52'03"	(Into top)	
Model 5.	17'52'31"	(Down to door)	
Model 6.	17'52'53"	(Bottom)	



From: John Nathan-Turner, Producer, 'Doctor Who'

Room No. &  
Building: 204 - Union House

Tel.  
Ext.:

date: 19.05.83

Subject: DOCTOR WHO CLIPS

To: Roger Brunskill, Enterprises.

E 2 JUN 1983 1825

I enclose a cassette of some suggested clips for the first proposed video 'Doctor Who' - The Hartnell Years. This has been very roughly assembled. Needless to say, the introductions and links will break the content up satisfactory. The clips I would suggest are as follows:-

#### AN UNEARTHLY CHILD

1. The opening of the first ever episode of 'Doctor Who' up to the end of the title slides.
2. The first appearance of the Doctor.
3. A rare segment from the Pilot which was never transmitted in which Susan, the Doctor's granddaughter says she is from the 49th Century.
4. Similar segment from the actual first episode when Susan says she is from 'another time, another world'.
5. The Pilot episode again, including the TARDIS taking off for the first time.
6. A similar segment from the actual first episode - this time with the TARDIS noise that we know and love.
7. A fascinating clip which explains why the programme is called 'Doctor Who' when Ian refers to the Doctor as 'Doctor Foreman'.
8. The Doctor realises the TARDIS has not changed its appearance (and why it still looks today, like a London Police Box).
9. The first time the TARDIS was seen to dematerialise.

#### THE DALEKS

10. The Hartnell Doctor sabotages his own TARDIS to get his own way. The good example of the first Doctor's character.
11. The first appearance of the Daleks.
12. The Doctor is interrogated by the Daleks.
13. The Doctor and his companions capture a Dalek.

#### THE EDGE OF DESTRUCTION

14. The Doctor's famous speech in front of the Tardis Console.

#### MARCO POLO

15. The only surviving material from this story.

#### THE KEYS OF MARINUS

16. The Doctor defends Ian on trial for his life.
17. The Voords blow up the pyramid.

(....Cont'd)

#### THE AZTECS

18. The Doctor tries to convince Barbara she cannot change the course of history - a very important part of the shows history.
19. A delightful comic interlude where the Hartnell Doctor discovers he has become engaged to be married.

#### THE SENSORITES

20. The Doctor and his crew discuss their travels so far.
21. The Doctor and Susan argue because she has obeyed the Sensorites and disobeyed the Doctor. This clip to include the Sensorites - another well known Doctor Who Monster.

#### THE REIGN OF TERROR

22. The Hartnell Doctor out-wits a jailer Conciergerie prison.

#### PLANET OF GIANTS

23. An excellent example of early special effects - Barbara meets a giant fly.
24. The Miniaturised Doctor and Susan climbs up to a sink.

#### THE DALEK INVASION OF EARTH

25. The Doctor and Ian are held prisoners outside the Dalek Saucer.
26. Susan's leaving scene.

#### THE RESCUE

27. Vicki joins the TARDIS crew.

#### THE ROMANS

28. An excellent fight by the Hartnell Doctor with an assassin.
29. The Doctor gives Nero the idea to burn Rome.

#### THE WEB PLANET

30. The Doctor and company with a superb collection of different monsters.

#### THE CRUSADE

31. The Doctor has an argument with the Lord of Leicester in front of King Richard.

#### THE SPACE MUSEUM

32. The Doctor gets lost.
33. The shot segment of the Doctor's confrontation with Lobos.



(.....Cont'd)

#### THE CHASE

- 34. The first entrance of Stephen Taylor - Peter Purves from Blue Peter.
- 35. An excellent battle between Daleks and the Mechanoids.
- 36. Ian and Barbara's leaving scene.

#### THE TIME MEDDLER

- 37. The Doctor meets a meddling Monk (played by Peter Butterworth).

#### GALAXY FOUR

- 38. The only surviving clip from this story.

#### THE DALEK MASTER PLAN

- 39. The only surviving clip from this story featuring Nicholas Courtney later to become the world famous Brigadier.

#### THE ARK

- 40. Dodo's first appearance in the TARDIS.
- 41. The Monoid Civil War begins.

#### THE CELESTIAL TOYROOM

- 42. Only surviving clip.

#### THE GUNFIGHTERS

- 43. Another delightful comedy scene where the Hartnell Doctor visits Doctor Holliday's Dental Surgery.

#### THE SAVAGES

- 44. The only remaining clip.

#### THE WAR MACHINE

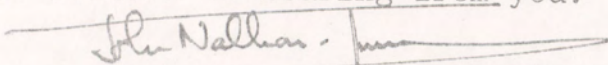
- 45. The Doctor demonstrates his hypnotic powers.
- 46. A short clip where the War Machine discovers Ben.

#### THE TENTH PLANET

- 47. A section of the first scene which introduces the Cyberman.
- 48. The first Cyberman rading party are destroyed by their own guns.
- 49. The Hartnell Doctor regenerates into Patrick Troughton!

Stand by for Troughton Years.

I hope you will agree that this has tremendous potential.  
Look forward to hearing from you.

  
(John Nathan-Turner)



"DOCTOR WHO" 'The Five Doctors'

GALLERY ONLY: Monday 23rd May 1983.

/L33699/ Master  
/L34189/

Opening Titles  
(for 4-part for U.S.)

Tk.1. 11'27'45"  
ends -  
11'28'34"

Tk.2. 11'33'14"  
11'34'16"  
11'39'17"  
11'42'49"  
11'45'53"

Opening Part 1.  
Closing - better take  
Opening Part 2.  
Opening Part 3.  
Opening Part 4.

\* \* \* \* \*



24.	Sc.56.	12'23'52" 12'28'38"	n.g.	(Matt shot Flavia + Guards)
23.	Sc.48.	12'30'00"	approx.	(Matt shot Rassilon's Tomb)
25.	Sc.6.	12'46'39" 12'47'39"		(Borusa's monitor + Tom/Lalla) (more distorted)
27.	Sc.15.	14'07'13"	on	(Gallifrey monitor + Tom/Lalla)
26.	Sc.15.	14'09'22" 14'11'45"		(Gallifrey monitor + map, wide) ( " " " " close)
28.	Sc.14. 188-189	(14'43'20" starts 14'43'56" shots  14'44'49" starts 14'45'26" shots  14'46'03" starts 14'46'40" shots		(Dalek fires)
29.	Sc.17 190.	14'56'20"		(Dalek fires)
	191A.	15'02'30"		" "
	192-3	15'10'00"		" "
	198A.	15'37'35"		(Mirror)
30.	194.	15'44'18"		(Explosion)
33.	Sc.42.	15'54'00" 15'55'50"	n.g.	(Master fires at Cyber Leader)

From here on, L33699 only.



12.	T/K.23 + slide	16'36'08"	(Matt L.S. figures on Tower)
	Slide	16'41'17"	(Top of Tower)
	T/K.3. + obelisk	16'57'11"	(for grading)
	Sh.280.	18'01'48" (18'02'02" - first split)	(Tardis multiple fission)
		18'09'54"	Sepia Hartnell



"DOCTOR WHO" 'The Five Doctors'

FILM TRANSFER: 24th May 1983.

/L34189/

TK.

1. 13'32'48"
2. 13'34'30"
3. 13'35'03" (too dense)  
13'36'55"-ish.
4. 13'40'38" n.g. (too pink)  
13'41'00"
5. 13'42'20"
6. 13'46'02"
8. 13'46'30"
9. 13'47'00"-ish.



'THE FIVE DOCTORS'

by

TERRANCE DICKS

Producer ..... JOHN NATHAN-TURNER  
Director ..... PETER MOFFATT

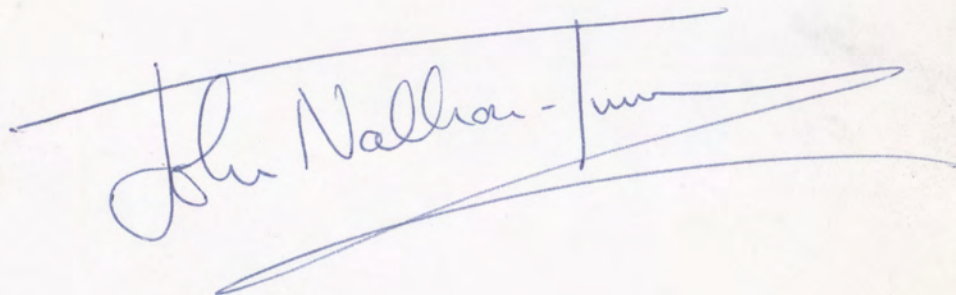
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The Doctor (Peter Davison) and his otherselves, in the form of Hartnell, Troughton and Pertwee, have been lifted out of Time and placed in the Death Zone on Gallifrey, whilst the Doctor, as portrayed by Tom Baker, is trapped in a temporal void. Also Time-scooped to the Zone are some of the Doctor's former companions: Sarah Jane Smith, Brigadier Lethbridge-Stewart and Susan Foreman. Also present are Turlough and Tegan.

Meanwhile, on Gallifrey, Lord President Borusa, the Castellan and Thalia, who make up the inner cabinet of Time Lords, concerned by events, enlist the help of the Master, who, in return for the power to regenerate, agrees to enter the Zone and rescue the Doctors.

Eventually the Doctors learn that the reason for them being in the Zone to play the Game of Rassilon - a series of problem-solving situations with a loser's prize of instant death, delivered by various foes including the Cybermen, Daleks and Yeti.

But there is far more to the Game than they realise. The Doctors adventures and the final discovery and motivation of their adversary marks for an exciting tale in Time and Space.

A large, stylized handwritten signature in blue ink that reads "John Nathan-Turner". The signature is written over a horizontal line and is flanked by two diagonal lines that sweep upwards and outwards.

JOHN NATHAN-TURNER  
Producer  
'Doctor Who'



From: Jean

Room No. &  
Building:

Tel.  
Ext.:

date:

Subject: SLIDES: "DR. WHO" SPECIAL

To: Ian

Herewith our slides requisition for the "Doctor Who" 'special'. Ring if there are any problems. I think the name 'Zoe' should have a couple of little dots over the 'e', but I'm not sure.

John (Nathan-Turner) says, could you leave a small gap between RON GRAINER and Incidental Music etc., so there's no~~x~~ danger of Ron Grainer being seen as part of the radiophonic workshop.

Many thanks.

*Jean Davis*

(Jean Davis)

Assistant to Peter Moffatt

From: Ex-assistant to Peter Moffatt

Room No. &

Building: 210 Threshold

Tel.

Ext.:

date: 11.7.83

Subject: "DOCTOR WHO" SPECIAL 2 CONTINUATION OF EDITING

To: Judy/Linda

For our editing of the above programme on 14th July, we would like to have the following tapes available:

L32699

L44310

L31890

Many thanks.



(Jean Davis)



"DR. WHO" 'THE 5 DRS'

Please could the following tapes be available for Peter Moffatt's editing on Friday, 29th July.

L31890

L33699

Many thanks

*Jean .*

Ex-assistant to Peter Moffatt

210 Threshold House

20.7.83

"DOCTOR WHO" SPECIAL: ADDITIONAL SLIDE

Ian Hewitt

As discussed on the phone, we would like to have one of our closing slides done again, owing to a slight spelling error.

The slide should now read:

Design Effects  
JEAN PEYRE  
Graphics Designer  
IAN HEWITT  
Videotape Editor  
HUGH PARSON  
Properties Buyer  
ROBERT FLEMING.

Could the slide be ready by the morning of Tuesday, 26th July.  
Many thanks.

*Jean Davis*

(Jean Davis)



Producer 'Doctor Who'

204 Union House

8766

20th July 1983

PETER MOFFAT

Manager Drama Series/Serials through H.S.S.D.Tel.

---

Please arrange payment for Peter Moffat who is to edit the 'Doctor Who' Special into four parts for sale to America. It has been agreed with BBC Enterprises that they will be paying for Peter's services. The dates are: 18th - 29th July 1983 ten days only.

(JOHN NATHAN-TURNER)

SLL

Ex-Assistant to Peter Moffatt

210 Threshold House

20.8.83

"DOCTOR WHO" SPECIAL: SOUND RECORDING WITH RICHARD HURNDALL

Sarah Bird

Richard Hurndall came into the sypher studio today to take part in a short sound recording for the above programme.

Could he please be paid the usual fee for this.

Many thanks.

*Jean Davis*

(Jean Davis)



DUTY SHEET

DATE: Tuesday 26th July 1983

DAILY

WEEK NO: 30

T.C.6

PRODUCER:  
DIRECTOR:  
DESIGNER: John Bristow  
PM/FM:  
VISION MIXER: Nigel Finnis  
AFM:  
FLOOR ASST.:  
COSTUME:  
MAKE-UP:

CREW:  
T.M.1:  
T.M.2: Derek Thompson  
SOUND SUP.: Martin Ridout  
SENIOR ST.ENG.: Ron Frith  
SHOW WORKING SUP.:  
LIGHTING C/HAND: Geoff Allen  
STUDIO SUP.:  
PROP.BUYER: S. Bradley/N. MacCawley

0900/1215 Available for light rigging and part setting (DRAPES ONLY):  
TOP OF THE POPS

1215/1315 LUNCH WILL BE TAKEN DURING THIS PERIOD

1315/1815 Available for light rigging and part setting (DRAPES ONLY)

(GALLERY ONLY - DR WHO )  
( Prod: John Nathan-Turner )  
( Dir: Peter Moffat )  
( 50/LDL F001Y )  
( )  
(1400/1430 Lineup )  
(1430/1830 Rehearse/Record ON VT43 and VT44 )  
( DR. WHO )  
( )  
(1830/1930 DINNER WILL BE TAKEN DURING THIS PERIOD)

1815/1915 DINNER WILL BE TAKEN DURING THIS PERIOD

1915/2200 Available for light rigging and part setting (DRAPES ONLY)

OVERNIGHT LIGHT RIGGING AND SCENERY SETTING: TOP OF THE POPS



"DOCTOR WHO"

'The Five Doctors'

TAPES USED

STUDIO RECORDING:

29th March	-	Afternoon	<u>L43540</u> <u>L43550</u>
		Evening	<u>L43560</u> <u>L43570</u>
30th March	-	Afternoon	<u>L41280</u> <u>L38330</u>
		Evening	<u>L41270</u> <u>L42420</u>
31st March	-	Afternoon	<u>L40750</u> <u>L40760</u>
		Evening	<u>L40770</u> <u>L40780</u>

.....

TAPE TO TAPE: 18.4.83 L45170

FILM TRANSFER: 13.5.83 L030449 N.g.

GALLERY ONLY: 16.5.83 L31119

FILM TRANSFER: 19.5.83 L032169

1ST EDITED TAPE: L32699

GALLERY ONLY: 23.5.83 L33699 Master (also gallery only 26.7.83)  
L34189 (Backing for first half, then  
use for partial film re-transfer)

1ST EDITED TAPE: L44310  
(Completion of)

2ND EDITED TAPE: L31890



# The 5 Doctors . Music . Timings

M1	p. 1.	(Ron Grainer) (Perry Howell)	00 - 19 - 05. 00 - 54 - 02	0. 35" 0. 24"
M2.	p. 2.		01 - 52 - 06 -	0. 53"
M3	p. 4		03 - 01 - 18 .	0. 43"
M4	p. 8A.		03 - 55 . 20 .	0. 29"
M5	p. 16 .		07 . 04 . 11 .	0. 37"
M 6/7.	p. 19.		07 . 53 . 16.	1. 01"
M8.	p. 23.		09 . 07 . 02.	0. 36"
M. 8(a)	p. 28.	H.M.V C2896.	10 - 46 -	1. 10"
Francis Day . New Hayfair orch . George Walker DESTINY WALTZ comp. Sydney Barnes.				
M 9.	p. 28a .	(Howell)	12 . 08 . 23 .	0. 24"
M 10.	p. 31.		13 . 04 . 10 .	0. 18"
M 11.	p. 34.		14 . 00 .	0. 30"
M 12/13.	p. 42		16 . 46 . 15 .	1. 18"
M 14.	p. 50A.		20 . 10 . 00 .	1. 12"
M 15.	p. 53		21 . 38 . 17	0. 20"
M. 16.	p. 56		22 . 28 - 06 .	0. 16"
M. 17.	p. 62.		24 . 42 . 00	0. 58"
M. 18	p. 74.		28 . 57 . 04 .	0. 12"
M. 19.	p. 80 .		30 . 47 - 12	0. 45"
M. 20	p. 83		32 . 50 . 18	0. 22"
M. 21	p. 89.		34 . 58 . 14 .	0. 14"
M 22.	p. 92.		36 . 05 .	0. 19."
M. 23A	p. 94.		<del>37</del> 36 52	0. 13"
M. 23B	p. 94		37 . 34 .	0. 17"
M 24	p. 99.		39 . 30 .	0. 55"
M 25	p. 110.		43 . 30	0. 17"
M 26	p. 115.		45 . 08 .	0. 12"

(The Fire Doors. Contd.)

M 27. p. 121.	47. 55.	0. 22"
M. 28 p. 127.	48. 52.	0. 08"
M 29A p. 133.	51. 44.	0. 12"
M 29 B p. 134.	52. 02.	0. 26"
M 30A p. 136	53. 02	0. 12"
M 30B p. 137.	53. 20	1. 45"
M 31 p. 142.	55. 51	0. 10"
M 32 p. 144.	56. 37.	0. 52"
M 33/34 p. 147.	54 36	0. 34"
M. 35 p. 155.	00. 23.	0. 18"
M 36 p. 161	03. 28	0. 22"
M 37 p. 164	05. 23	0. 21"
M 38 p. 166A.	06 - 06	0. 11"
M 39 p. 166A.	06 - 50	0. 14"
M 40 p. 167c.	08 - 04.	0. 20"
M 41 p. 168	09 - 12	0. 21"
M. 42 p. 170	09. 33	0. 18"
M 43 p. 176.	12. 46	0. 35"
M 44a p. 180	13. 21.	0. 03"
M. 44B. p. 180.	13. 41	0. 52"
M 46 p. 188.	14. 44	0. 26"
M 47 p. 191.	19. 27	0. 22"
M. 48. p. 192.	20. 17	0. 45"
M. 49. p. 196.	22. 33	1. 16"
END TITLES p. 205. (LONGRAINER.)		1. 19"



From: Production Associate, DOCTOR WHO

Room No  
& Bld. 203 UH

Tel  
Ext.

Date: 25.8.83

*Diary  
Special.*

Subject: Sypher Dubs

Subtitle: Dr. Who Special 'The Five Doctors'

To: Judy Donovan/Linda Noades, 401 Threshold

Copies to: John Nathan Turner, 204 UH  
Peter Moffatt  
Peter Howells  
Dick Mills  
Brian Hodgson  
Martin Ridout  
Andi Stroud, Sypher Bookings  
Sam Andrew  
Maria Marshall, 4029 TC  
Manager, Series/Serials  
Deputy Manager, Series/Serials  
Management Assistant "

---

Please note that the final sypher dubs for the Dr. Who Special, 'The Five Doctors' will be on Wednesday 14th September, 1000 - 2100 and Thursday 15th September 0930 - 1830 both in Sypher II.

Also I have made arrangements at the moment for the American version (The Special cut into 4 separate episodes) to be dubbed on Thursday 22nd September - 1400-2200 in Sypher II and Thursday 6th October- 1000-2100 in Sypher II. This to be discussed with Peter Howells and Dick Mills about what exactly is involved.

*June Collins*

June Collins

**From:** Peter Rosier, Head of Information Division

Room No. &  
Building: 10, 12 Cav. Pl.

Tel.  
Ext.:

date: 15.9.83

**Subject:** TWENTIETH ANNIVERSARY - 'DOCTOR WHO'

**To:** Producer, 'Doctor Who'

c.c. C.P.P.O.Tel.,  
H.Inf.S.Tel.,  
C.I.S.

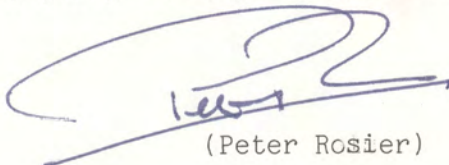
*Michael  
Hancock*

Michael Bunce is away and we have just had a managerial re-shuffle-- hence I am (as Head of Information Division) replying to your note on the Twentieth Anniversary of 'Dr. Who'.

I am asking David Stevens, Chief Press and Publicity Officer, Television to discuss the matter with you. I am always willing to get things in newspapers and for my people to have worthwhile overseas assignments. I am sure David's first question however, will be "who is paying?" and the second will be "Are Enterprises involved?".

I leave the answers to you.

It all sounds very jolly - I hope it goes well.

  
(Peter Rosier)



**From:** Sue O'Brien

Room No. & 303 Threshold House  
Building:

Tel.  
Ext.:

*File*

date: 29/9/83

**Subject:** Doctor Who Special

**To:** John Nathan-Turner

I have just received a reply, by telex, to your secretary's enquiry concerning a transmission date for this programme by ABC.

Alan Bateman (Acting Controller of Television Programmes) says that ABC have no scheduling arrangements yet as they are waiting for the arrival of the audition cassette and a local censorship screening.

*Sue O'Brien.*

Sue O'Brien  
Co-Productions - Television

Producer, 'Doctor Who'

204 Union House

8766

30th September 83

ARTISTS PAYMENTS

Sheila Hodges

---

On Tuesday 9th August Peter Davison, Janet Fielding and Mark Strickson, all working with the contract for 'Doctor Who' attended a photocall especially for the Radio Times. Please could you pay them the appropriate fee, and charge to to the Radio Times. (our contact is; Brian Thomas - ext. ).

JOHN NATHAN-TURNER

SLL





From: Head of Public Relations, Enterprises

To: John Nathan-Turner

Subject: DOCTOR WHO 20TH ANNIVERSARY PARTY

BBC Enterprises Limited

Room No: E238

Building: Woodlands

Tel. Ext:

Date: 13th October 83

John

cc. M.D.E.

The matter was discussed at M.D.E.'s Management Meeting where it was decided that should the Television Service wish to organise a Doctor Who 20th Anniversary party, Enterprises would consider getting involved in some small way.

Please let me know of any developments.

Terry S.  
(Terry Sampson)

Thank you for your memo. As I explained, the Television Service's DW party was held in March — <sup>essentially your staff</sup> in fact you were present. As ~~you~~ Enterprises wish to be involved "in some small way" — let's forget it.

Producer, 'Doctor Who'

203 Union House

24th October 1983

'DOCTOR WHO' - 20th ANNIVERSARY PARTY

Head of Public Relations, Enterprises

---

Thank you for your memo. As I explained, the Television Services 'Doctor Who' party was held in March - infact you and some of your staff were present.

As Enterprises wish to be involved "in some small way" - lets forget it.

JOHN NATHAN-TURNER

SLL



25th October 1983

INTERNAL

Gay Search  
Radio Times  
35 MHS

Dear Gay

A huge thank you for the super 20th Anniversary Doctor Who Special. It is first class and already the mail is pouring in from fans - all full of praise.

Best wishes

JOHN NATHAN-TURNER

Producer

'Doctor Who'

SLL

25th October 1983

INTERNAL

Braan Thomas  
Radio Times  
35 MHS

Dear Braan

A huge thank you for the super 20th  
Anniversary Doctor Who Special. It  
is first class and already mail is  
pouring in from fans - all full of  
praise.

Best wishes

JOHN NATHAN-TURNER

Producer

'Doctor Who'

SLL



## AMERICAN TRIBUTE TO 20 YEARS OF 'DOCTOR WHO'

To celebrate the 20th birthday of the world's longest-running TV sci-fi series, the 'ultimate' Doctor Who convention will be held on 26th and 27th November in America, where the show has a massive coast-to-coast cult following.

The BBC Doctor Who 20th Anniversary Special, 'The Five Doctors' will be screened throughout the United States by over 80 TV stations, on November 23rd, the actual date of the Anniversary.

The convention entitled, 'Doctor Who - The Ultimate Celebration' will take place in Chicago, Illinois, where the programme has a particularly strong following. Smaller conventions have already been held all over the United States this year - including Chicago, Florida, Philadelphia, Denver, New York, Boston, North Carolina and Ohio.

All four surviving Doctors will be present in Chicago - Patrick Troughton, Jon Pertwee, Tom Baker and Peter Davison, plus at least fifteen of the Doctor's companions and other leading members of the cast.

The celebration will be hosted by BBC Doctor Who producer John Nathan-Turner, and is presented by Spirit of Light Enterprises. Highlights include original sketches performed by the stars, a celebrity-judged costume contest, video screenings and an auction.

Doctor Who has been sold by BBC Enterprises to 54 countries across the world, as well as being shown coast-to-coast in America, and has a worldwide audience nearing one hundred million.

Issued by Heather Summerfield, BBC Enterprises Ltd  
Tel:

For further information on the Doctor Who Chicago Celebration contact:

Norman Rubenstein  
Spirit of Light Enterprises Ltd  
4805 W. Irving Park Road  
Chicago, Illinois 60641

Tel:

26th October 1983

**From:** Head of Rights & Exports

Room No. &  
Building: 45, 35 MHS

Tel.  
Ext.:

date: 7.xii.83

**Subject:** DR WHO 20TH ANNIVERSARY SPECIAL

**To:** John Nathan Turner, Room 204, Union House

I thought you would be interested to know of sales in the export market, mainly to our agents overseas:

- 1) Pitman in Australia have ordered 25,000 copies, and are awaiting the reaction to the programme before deciding whether to order more.
- 2) Pitman in New Zealand have ordered 5000 copies.
- 3) Methuen in Canada have ordered 5000 copies.
- 4) Marican in Singapore have ordered 200 copies.

We also hope to have smaller orders from wholesalers and booksellers in other parts of the world.

- 5) As I believe you know, we signed a contract with Starlog in the USA, and sold them duplicate film of this issue. They were going to print 25,000 copies to begin with, and we all hoped that they would need to reprint later. There has been one unfortunate instance, where copies of the UK edition have found their way into America (which contravened our contract with Starlog), but I believe that they have all been brought back. I shall let you have copies of the American edition, of course, as soon as I receive any.

*IB*

(Ilinca Bossy)

*copy to T. Dicks.  
14/12/83*



11th November 1983.

Special

Dear Sarah,

Many thanks for sending the invitation from John. I would love to come to the press viewing on Wednesday next, 16th Nov 1983.

Sincerely

Richard

(HURNDALL)

hi3

Patric-  
Mahoney.

NIC  
Pennant  
Phillip Latham

No.

Dance

Alan H.

13 November, 1983.

---

Dear Sarah Lee,

Thank you for the invitation  
to the press viewing of "The  
Five Doctors" on Wednesday  
16<sup>th</sup> November. I am delighted  
to accept and look forward  
to seeing you then.

Best wishes  
Sincerely

Nicholas Courtney



NR  
Jon Pertwee

14th November, 1983.

Ms. Sarah Lee,  
Secretary to John Nathan-Turner,  
Doctor Who Office,  
B.B.C. T.V. Centre,  
Wood Lane,  
London W12 7RJ.

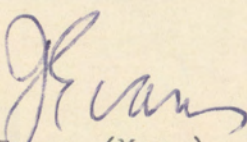
Dear Ms. Lee,

TWENTIETH ANNIVERSARY 'DOCTOR WHO' SPECIAL  
'THE FIVE DOCTORS'

I telephoned your office this afternoon regarding your recent letter but could get no reply.

I just wanted to let you know that Mr. Pertwee is in America at the moment so will not be able to get along to the press viewing on Wednesday.

Yours sincerely,

  
J. Evans (Mrs.)  
Secretary



Strand/Series Title		"DOCTOR WHO"		FIRST TRANSMISSION FORM: Films and Recorded Programmes			
Programme Title		'The Five Doctors'		Distribution		Denotes Recipient	
Episode/Sub. Title		6K		To:—		Room No. and Building	
Costing Number		Gauge		PRESENTATION DESK (Tel.Ext. 3711/3712) (The Yellow & One White copies + 2 Scripts)		4088 T.C.	
Programme Identification Number		50/LDL F001Y/72X		Dept. Org.: (White) Man. Ser/Ser		404 Threshold	
Spool Nos. in TX Seq.		L31890					
TX Date		Week(s)		Mono/Colour		Channel	
				Colour		BBC-1	
Person now Responsible				Room No.		Building	
JOHN NATHAN-TURNER				204		Union Ho.	
				Tel. Extn.		Home Tel. No.	
				File copy (White)		1	

## OPENING

1. For identification purposes, give details of opening shots (vision and sound) and state if and when sub-title is shown

Prologue:- extract from early "Who", Dr. 'William Hartnell' Who saying farewell ('One day I shall come back ... I am not mistaken in mine') Dur 20". Then into opening titles for series, dur 36"

## TIMING

2. Duration of programme timed on V.T. machine/film footage counter

90'23"

timed on stop watch

3. Duration of and sequence (timed from appearance of FIRST WRITTEN CAPTION to the END OF PROGRAMME)  
This information is VITAL and is used to cue the next programme.

1'14"

## CLOSING

4. Wording of FIRST closing caption: The Doctor PETER DAVISON/JON PERTWEE/PATRICK TROUGHTON, RICHARD HURNDALL/TOM BAKER/WILLIAM HARTNELL
5. Wording of FINAL closing caption: Director PETER MOFFATT BBC-TV C.1983
6. If programme does not end with the fade down of the final credit give details

N.B.: After the

director's credit there is a 3" peak white and explosion effect - loud. Please do not fade.

REMARKS To include authorised announcement and any information which may be helpful in transmitting this Programme, e.g. a moving or dramatic ending, a sustained period of silence or absence of picture, etc.

We would prefer no verbal trails during the closing theme. If any are applicable, could they be done at the end of the completed programme.

Before transmission Presentation must have ALL details asked for on this form. The Programme Identification number with its final Production code AND TX version code must also be correctly documented in operational areas: last minute details may be telephoned through, see overleaf for contacts.

Signed ..... Checked by person now responsible .....

Date .....

PRODUCER



Producer, 'Doctor Who'

203 Union House

28th November 1983

'THE FIVE DOCTORS' - TRAILS

Evonne Hewitt

---

Just a note to thank you for the super trails for the  
'Five Doctors' Doctor Who Special.

Best wishes

JOHN NEAHAN-TURNER

SLL

Special

Strand/Series Title				PROGRAMME-AS-COMPLETED					
Title				Distribution			Denotes Recipient		No of Cop
Programme Title				To:-			Room No. and Building		
Episode/Sub. Title				H.A.S. Tel. (P as C)			636, 33 Cav. Sq.		1
Costing Number				Television Costing			B.104 Sulgrave Ho.		
Prod. Costing Wk(s)				Film & VT Library			S.134 Windmill Rd.		1
Channel				Duty Office			4096 T.C.		
Programme Identificat'n Number				Script Unit Enterprises			407 Villiers Ho.		1
Studio				Enterprises Clearances			409 Villiers Ho.*		
Week(s)				Purchased Programmes			309 Union Ho.*		1
Production date(s)				Copyright			308, 16 Langham St.		
Week(s)				Copyright Book Illustrations			326, 16 Langham St.*		1
Filming/O.B. date(s)				Copyright Music			323, 16 Langham St.*		
Week(s)				Central Stills Library			4231 T.G.*		1
Room No. / Building				Asst Music Hire & Orchestration			404 Yalding*		
Tel. Extn.				Tel.Script Unit (Drama only)			250 Western Avenue*		1
Department				Organiser			File Copy		
Producer				Ser/Ser			* send if relevant		1
Director				"					

Duration: 90'23"

Transmission date  
and time (if known)

PLEASE SEE PRODUCTION COSTING GUIDE FOR FULL INSTRUCTIONS.  
Please give details under the following headings:

- A. Contributors and Content, showing separately full details of inserts (or extracts).
- B. Copyright, including book illustrations and stills.
- C. Film/Videotape
- D. Music details should be shown on the Music Content sheet.

A. The Doctor ..... PETER DAVISON  
Hartnell Dr. .... RICHARD HURNDALL  
Pertwee Dr. .... JON PERTWEE  
Troughton Dr. .... PATRICK TROUGHTON  
Tegan ..... JANET FIELDING  
Turlough ..... MARK STRICKSON  
Sarah Jane Smith ..... ELISABETH SLADEN  
Susan ..... CAROLE ANN FORD  
Brigadier Lethbridge-Stewart .. NICHOLAS COURTNEY  
The Master ..... ANTHONY AINLEY  
Borusa ..... PHILIP LATHAM  
Flavia ..... DINAH SHERIDAN  
Crichton ..... DAVID SAVILE (Film only)  
Castellan ..... PAUL JERRICHO  
Rassilon ..... RICHARD MATHEWS  
Cyber Leader ..... DAVID BANKS  
Cyber Lieutenant ..... MARK HARDY  
Commander ..... STUART BLAKE  
K.9. .... JOHN LEESON (Film only)  
Technician ..... STEPHEN MEREDITH  
Guard ..... JOHN TALLENTS  
Dalek Voice ..... ROY SKELTON  
Dalek Operator ..... JOHN SCOTT MARTIN  
Jamie ..... FRAZER HINES  
Zoe ..... WENDY PADBURY  
Liz ..... CAROLINE JOHN  
Yates ..... RICHARD FRANKLIN  
Cyber Scout ..... WILLIAM KENTON (Film only)  
Sergeant ..... RAY FLOAT (Film only)  
Robot ..... KEITH HODIAK (Film only)  
Stuntman ..... STUART FELL (Film only)  
Baker Dr. .... TOM BAKER (Stock Film)  
Romana ..... LALLA WARD (Stock Film)  
Hartnell Dr. .... WILLIAM HARTNELL (Stock film)



Strand/Series Title	"DOCTOR WHO"		<b>PROGRAMME AS COMPLETED</b> (continued)	
Programme Title	'The Five Doctors'			
Episode/Sub. Title	6K		Page No.	2
Costing Number				
Programme Identification Number	50/LDL F001Y			

Duration:

Transmission date  
and time (if known)

A. Studio Walk-Ons: Norman Bradley, Lloyd Williams, William Kenton, Johnnie Mack, Frederick Wolfe, Charles Milward, Graham Cole, Alan Riches, Ian Marshall-Fisher, Mark Bassenger.

ARTISTES APPEARING ON FILM: PETER DAVISON, RICHARD HURNDALL, JON PERTWEE, PATRICK TROUGHTON, JANET FIELDING, MARK STRICKSON, ELISABETH SLADEN, CAROLE ANN FORD, NICHOLAS COURTNEY, ANTHONY AINLEY, DAVID BANKS, MARK HARDY, WILLIAM KENTON, DAVID SAVILE, RAY FLOAT, JOHN LEESON, KEITH HODIAK, STUART FELL.

Film Walk-Ons: Lee Woods, Richard Naylor, Mark Whincup, Gilbert Gillan, Emyr Morris Jones.

B. Copyright: Author : Terrance Dicks.

C. Film: Opening and Closing Titles 35 mm. 172'  
Specially shot sequences - colour  
16 mm. 1304'



COSTING NO.		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)			
Programme Identification Number		50/LDL F001Y			
music code	TITLE	L.P./E.P. TITLE Side / Band	Duration		
	Composer = Publisher = Arranger Record Label = Prefix = Suffix	Performer	mins	secs	
	Opening and closing music originally composed by Ron Grainer and BBC Radiophonic Workshop, and published by Chappell.  New arrangement by Peter Howell of the BBC Radiophonic Workshop.  Opening: Closing:		1	36 14	
	M2			53"	
	M3			43"	
	M4			29"	
	M5			37"	
	M6/7		1	01"	
	M8			36"	
	M9			24"	
	M10			18"	
	M11			30"	
	M12/13		1	18"	
	M14		1	12"	
	M15			20"	
	M16			16"	
	M17			58"	
	M18			12"	
	M19			45"	
	M20			22"	
	M21			14"	
	M22			19"	
	M23A			13"	
	M23B			17"	
	M24			55"	
	M25			17"	
	M26			12"	
	M27			22"	
	M28			08"	
	M29A			12"	
	M29B			26"	
	M30A			12"	
	M30B		1	45"	
	M31			10"	
	M32			52"	
	M33/34			34"	
	M35			18"	
	M36			22"	
	M37			21"	
	M38			11"	
	M39			14"	
	M40			20"	
	M41			21"	
	M42			18"	



COSTING NO.		D. MUSIC CONTENT : PROGRAMME AS COMPLETED (Music Cue Sheet)					
Programme Identification Number							
50/LDL F001Y		TITLE Composer = Publisher = Arranger Record Label = Prefix = Suffix		L.P./E.P. TITLE Side / Band Performer		Duration mins    secs	
music code							
		M43 M44A M44B M46 M47 M48 M49				1	35" 03" 52" 26" 22" 45" 16"



*used*

**From:** David Reid, Head of Series/Serials, Drama, Television  
**Room No. & Building:** 406 Threshold      **Tel. Ext.:**      **date:** 5th December 1983  
**Subject:** DRAMA SERIES/SERIALS VIEWING FIGURES  
**To:** All Series/Serials Offices

*CHART*

For your interest, the latest viewing figures for Series/Serials programmes are:-

<u>Programme</u>	<u>Date</u>	<u>Millions</u>
Angels	22.11.83	7.3
Mansfield Park	22.11.83	1.0
Angels	24.11.83	6.9
Johnny Jarvis	24.11.83	6.2
Doctor Who Special	25.11.83	7.7
Juliet Bravo	26.11.83	9.8
Jane Eyre	27.11.83	7.6
By the Sword Divided	27.11.83	6.4
Mansfield Park	27.11.83	2.1

  
(David Reid)



12th December 1983

Controller, BBC1  
6070  
TVC

Thank you so much for the dinner to  
celebrate twenty years of 'Doctor  
Who', it was very enjoyable.

Yours sincerely

JOHN NATHAN-TURNER  
Producer  
'Doctor Who'

SLI

**From:** Senior Assistant Contracts, Copyright Department

Room No. 8

Building: 433, 16 Langham Street

Tel.

Ext.:

date: 14th December 1983

**Subject:** DR WHO SPECIAL

**To:** John Nathan-Turner

Some weeks ago I spoke to your secretary about the use of the 'Autons' and the use of an extract from "Shada" in the recent Dr Who 'Special'. Until we have details of whether these were used and if so, of the duration of the material, we cannot pay the fee which has been agreed with the original writers. This information does not appear on the P as C and your secretary promised to let us have it as soon as possible. Needless to say, neither the writers nor their agents are pleased about the delay and I would be grateful if this information could be relayed to my office as quickly as possible.



(Brian Turner)



**From:** Letters Editor, Radio Times

Room No. &  
Building:

308, 35 M.H.S.

Tel.  
Ext.:

date: 20 December 1983

**Subject:** RADIO TIMES LETTERS

**To:** John Nathan-Turner

Thank you for replying to the letters about Doctor Who which have appeared in the week 1 issue of Radio Times. In case you are unable to see a copy of that issue I have pleasure in enclosing one.

I also enclose the remaining letters about The Five Doctors which are not required by us and which you might like to peruse.

*Roger Hughes.*

Roger Hughes

Encs.

**From:** Senior Assistant Contracts, Copyright Department

Room No. &  
Building:

433, 16 Langham Street

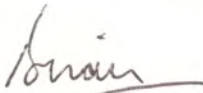
Tel.  
Ext.:

date: 6th January 1984

**Subject:** DR WHO SPECIAL

**To:** John Nathan-Turner

Thank you for sending me copies of memos which in fact we already have about what was and what was not used in this programme. The point of our enquiry was that although, in your memo of 17th January 1983, you informed us you hoped to use approximately  $2\frac{1}{2}$  minutes from "Shada" there is no precise timing on the P as C and therefore, as a minute rate was agreed with the author's agent, we cannot pay this fee until we know exactly how much was used. Could somebody please let us know the exact timing of the extracts from "Shada" so that this long overdue payment can be made. It surely cannot be that difficult! Many thanks.



(Brian Turner)



Producer, 'Doctor Who'

SPECIAL

203 Union House

2.2.84

'Doctor Who' - 'Shada'

BRIAN TURNER

---

Just to conform in writing the timing of the 'Shada' sequence in the recent transmission of 'The Five Doctors' was in total 1'51".

JOHN NATHAN-TURNER

SLL

NR  
But file.

Feb 12 '83.

Dear John.

I used about  
500 copies of the Photos  
of me as DR with (with  
or without Fraser & Wendy  
Debbie). The Post Card  
Size Fan hand-outs. If  
none are available now -  
can some be made of  
me on the Filming. I'll  
need them badly at tonight!  
- looking forward to it  
all.

I shall need a battered  
old Shopping Trolley to



Pull around in their  
particular Play.

Be the Best

Patrick  
Tranahon.

Be old Prave if you  
prefer ...!!

**From:** Assistant (General) Television Script Unit

Room No. &  
Building:

107, 250 Western Avenue

Tel.  
Ext.:

date: 25th Sept. 1984

**Subject:** DOCTOR WHO: 6K Series (The Five Doctors)

**To:** Sue Anstruther, Production Assistant, Doctor Who Dept., Room 211 Union Hs

The Five Doctors 6K Series was originally transmitted on 25.11.83 at 90' 23" as a 'Special'. We now need to know the actual transmission times for each of the 4 episodes (this was repeated commencing 14.8.84 to 17.8.84) both for our records and to facilitate possible enquiries from Enterprises.

If you have copies of the 4 edited episodes, these would be appreciated also.

(Irene Basterfield)  
Assistant (General) Television Script Unit